JULY-AUGUST 1997

DOUBLE ISSUE

THE UNESCO COURIER

UNESCO'S SECRET

A TRUE LIKENESS?

PORTRAITS OF WOMEN IN YOUNG PEOPLE'S LITERATURE

M 1205 - 9708 - 44,00 F

UNITED KINGDOM: £6 - FRANCE: 44FF - AUSTRALIA: A$15.80 - BELGIUM: BF320 - CANADA: C$11.50 - USA: $9.50 - SWITZERLAND: SF13.80 - NETHERLANDS: Fl 20 - DENMARK: KR76

ENCOUNTERS

We invite readers to send us photographs to be considered for publication in this feature. Your photo should show a painting, a sculpture, piece of architecture or any other subject which seems to be an example of cultural cross-fertilization.
Alternatively, you could send us pictures of two works from different cultural backgrounds in which you see some striking connection or resemblance.
Please add a short caption to all photographs.

THE WORLD

1997, terracotta
(height: 70 cm, depth: 45 cm, width: 45 cm)
by Marie Mathias

This upbeat work by the French sculptor Marie Mathias inspired the following comment from critic Fernand Garnier: "All born from the same clay and held in the hands of an invisible creator, these children represent the infinite wealth of faces that live on earth and whose harmonious intermingling can be the source of love."

© Marie Mathias, Grenoble (France)

LIST OF SALES AND SUBSCRIPTION AGENTS

Subscriptions can be paid to the subscription agent in your country who will supply rates in local currency on request

ARGENTINA: Edilyr Srl, Librería Correo de la UNESCO, Tucumán 1685, 1050 Buenos Aires. Fax: (541) 371-8194.

AUSTRALIA: ISA Australia, PO Box 709, Toowong QLD 4066. Fax: (61-73) 371 5566.

AUSTRIA: Gerold & Co, Import & Export, Zeitschriften/Periodicals, Graben 31, A-1011Vienna.
Fax: (45222) 512 47 31 29

BELGIUM: Monsieur Jean de Lannoy, 202 av du Roi, B-1060 Brussels. Fax: (32 2) 538 08 41.

BRAZIL: Fundacão Getulio Vargas, Editora Divisão de Vendas, Caixa Postal 62.591, 22257-970 Rio de Janeiro RJ. Fax: (021) 551-0948.

CANADA: Renouf Publishing Company Ltd, Central Distribution Centre, 1294 Algoma Road, Ottawa, Ont K1B 3W8.
Fax: (1-613) 741 5439.
Périodica Inc, 1155 Av Ducharme, Outremont, PQ H2V 1E2.
Fax: (1-514) 274 0201.

CHILE: Editorial Universitaria SA, Casilla Postal 10220, Correo Central, Santiago.
Fax: (56) 2 681 9091.

CHINA: China National Publications, Import & Export Corp., PO Box 88, 16 Gongti East Road, Beijing 100020.
Fax: (0086) 010 65063101.

CZECH REPUBLIC: Artia, Ve Smeckach 30, 111 27 Prague 1.

DENMARK: Munksgaard, Norre Sogade 35, PO Box 2148, DK-1016 Kobenhavn K.
Fax: (4533) 12 93 87.

FINLAND:
Akateeminen Kirjakauppa, PO Box 23, SF-00371 Helsinki. Fax: (358-0) 121 4450.
Suomalainen Kirjakauppa Oy, PO Box 2, SF-01641 Vantaa. Fax: (358-0) 852 7990.

GERMANY: German Commission for UNESCO, Colmantstr. 15, D-53115 Bonn.
Fax: (02 28) 63 69 12.
Uno Verlag, Dag Hammarskjöld Haus, Poppelsdorfer Allee 55, D-53115 Bonn.
Fax: (02 28) 21 74 92.

GREECE: Librairie Kauffmann SA, Mauvrokordatou 9, GR-106 78 Athens.
Fax: (01) 3833967.

GUATEMALA: Comisión Guatemalteca de Cooperación con la UNESCO,
3A Avenida 10 29, Zona 1, Apartado Postal 2630, Ciudad de Guatemala.

HONG KONG: Hong Kong Government Information Services Dept., 1 Battery Path Central, Hong Kong.

HUNGARY: Librotrade K F T, Periodical Import/K, POB 126, H-1656 Budapest.
Fax: (361) 256-87-27.

INDIA: Orient Longman Ltd (Subscriptions Account), Kamani Marg, Ballard Estate, Bombay 400 038.
Oxford Book & Stationery Co, Code No D 8208052, Scindia House, New Delhi 110 001.

ISRAEL: Literary Transactions Inc., C/O Steimatsky Ltd., PO Box 1444, Bnei Brak 51114. Fax: (972-3) 5281187.

ITALY: Licosa/Libreria Comm. Sansoni SPA, Via Duca di Calabria 1/1, I-50125 Florence.
Fax: (3955) 64-12-57.

JAPAN: Eastern Book Service Inc., Periodicals Account, 37 3 Hongo 3 Chome, Bunkyo Ku, Tokyo 113.
Fax: (813) 818-0864.

KOREA: Korean National Commission for UNESCO, CPO Box 64, Séoul 100-600.
Fax: (82-2) 568 7454.

LUXEMBURG: Messageries Paul Kraus, BP 2022, L-1020 Luxembourg.
Fax: (3524) 99888444.

MALTA: Sapienzas & Sons Ltd., PO Box 36, 26 Republic Street, Valletta CMR 01.
Fax: 246182.

MAURITIUS: Nalanda Co. Ltd., 30 Bourbon Street, Port Louis.

MOROCCO: Editions La Porte, Librairie aux Belles Images, 281 Bd Mohamed V, Rabat.
Fax: 706476.

MEXICO: Librería El Correo de la UNESCO SA, Col Roma, Guanajuato 72, Deleg Cuauhtémoc, 06700 Mexico DF. Fax: (525) 264-09-19.

NETHERLANDS: Tijdschriftcentrale Wijck B V, Int. Subs. Service, W Grachtstraat 1C, 6221 CT Maastricht. Fax: (043) 3250103.

NEW ZEALAND: GP Legislation Services, PO Box 12418, Thorndon, Wellington.
Fax: (64) 4 496 56 98.

NORWAY: NIC Info A/S, PO Box 6512, Etterstad, N-0606 Oslo. Fax: (4722) 681901.

PORTUGAL: Livraria Portugal (Dias & Andrade Lda), Rua do Carmo 70 74, 1200 Lisboa.
Fax: (3511) 3470264.

RUSSIA: Mezhdunarodnaja Kniga, Ul Dimitrova 39, Moscow 113095.

SOUTH AFRICA: International Subscription Services, PO Box 41095, Craighall, Johannesburg 2024.
Fax: (27 11) 880 62 48

SPAIN: Mundi Prensa Libros SA, Castelló 37, 28001 Madrid. Fax: 575-39-98.
Librería Al Andalús, Roldana 3 y 4, 41004 Sevilla. Fax: 422-53-38.
Ediciones Líber, Apartado 17, Ondárroa (Vizcaya).

SRI LANKA: Lake House Bookshop, 100 Chittampalam, Gardiner Mawatha, Colombo 2.
Fax: (941) 44 78 48.

SWEDEN: Wennergren Williams AB, PO Box 1305, S-171 25 Solna. Fax: (46 8) 27 00 71.

SWITZERLAND: Dynapresse Marketing SA, (ex-Naville SA), 38 av Vibert, CH-1227 Carouge.
Fax: (022) 308 08 59.
Karger Libri AG, Wissenschaftl. Buchhandlung, Petersgraben 31, CH-4009 Basel. Fax: (061) 306 12 34.
Edigroup SA, Case Postale 393, CH-1225 Chêne-Bourg. Fax: (022) 348 44 82.

THAILAND: Suksapan Panit, Mansion 9, Rajadamnern Avenue, Bangkok 2.
Fax: (66-2) 2811639.

TUNISIA: Société Tunisienne de Diffusion, 5 av de Carthage, Tunis.

UNITED KINGDOM: H.M. Stationery Office, Agency Sec. Publications Ctr, 51 Nine Elms Lane, London SW8 5DR. Fax: (4471) 873 84 63.

UNITED STATES: Bernan-Unipub, 4611-F Assembly Drive, Lanham MD 20706-4391.
Fax: (1 301) 459-0056.

URUGUAY: Ediciones Trecho SA, Periodicals Account, Maldonado 1090, Montevideo.
Fax: (5982)905983.

VENEZUELA: UNESCO/CRESALC, Edif. Asovincar, Av Los Chorros, Cruce C/C Acueducto, Altos de Sebucan, Caracas.
Fax: (58 2) 286 03 26.

SUBSCRIPTION FORM

PLEASE SEND THIS FORM WITH YOUR REMITTANCE, IN FRENCH FRANCS ONLY, MADE PAYABLE TO:

THE UNESCO COURIER Subscription Services, 31, rue François Bonvin 75732 Paris CEDEX 15 (France)

For payments in other currencies, please contact one of the subscription agents whose addresses are given on the back of this order form.

YES I wish to subscribe to **The UNESCO Courier**

Language: ☐ English ☐ French ☐ Spanish

☐ **1 year: 211 French francs** instead of 264FF* (11 issues including 1 double issue)

☐ **2 years: 396 French francs** instead of 528FF* (22 issues including 2 double issues)

☐ **Binder: 72 FF** (for 11 issues including 1 double issue)

I enclose payment by:

☐ Bank cheque (except Eurocheque)

☐ Visa ☐ Mastercard ☐ Eurocard

No. |_|_|_|_|_|_|_|_|_|_|_|_|_|_|_|_| Expiry date:

Name First name

Address

Postal code City Country

YES I wish to take out a subscription to **The UNESCO Courier** for a friend

Language: ☐ English ☐ French ☐ Spanish

☐ **1 year: 211 French francs** instead of 264FF* (11 issues including 1 double issue)

☐ **2 years: 396 French francs** instead of 528FF* (22 issues including 2 double issues)

☐ **Binder: 72 FF** (for 11 issues including 1 double issue)

Name First name

Address

Postal code City Country

(*) Total cover price

THE UNESCO COURIER

contents

JULY-AUGUST 1997

Month by month by **Bahgat Elnadi** *and* **Adel Rifaat** **5**

A TRUE LIKENESS?

PORTRAITS OF WOMEN IN YOUNG PEOPLE'S LITERATURE

JAPAN **Breaking the stereotype** *by Akiko Sueyoshi* **6**

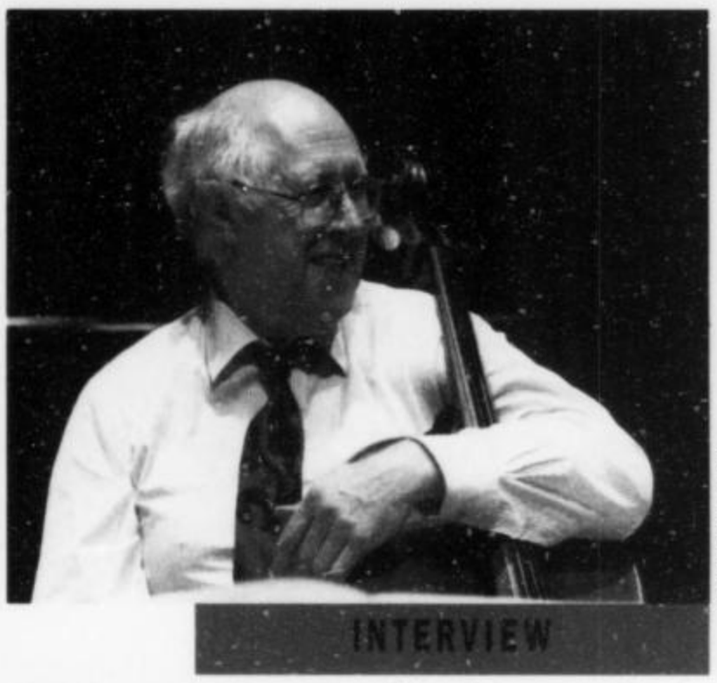
EAST AFRICA **Silent partners** *by Evangeline Ledi Barongo* **10**

FORMER USSR **From ideology to love** *by Julia Prosalkova* **13**

NORTH AMERICA **Mothers and daughters** *by Elke Liebs* **16**

Dossier **20**

Consultant: *Zelikha Abou Richa*



© Hug-Delley, Paris

INTERVIEW

Mstislav Rostropovich, *the great Russian cellist and conductor, talks about his passion for music (p. 95).*

UNESCO'S SECRET

AN LBRZ AND ZKRR ADVENTURE

by Alteau and Charles Doxuan **21**

Declaration by **Federico Mayor** **73**

Sarajevo's battered soul *by Pascale d'Erm* **76**

Albania's threatened heritage *by Ylljet Aliçka* **78**

GREENWATCH **Forests: a breathing space for the planet** *by France Bequette* **80**

HERITAGE **84**

The divine faces of Teotihuacán *by Cécile Romane*

UNESCO IN ACTION **Adult education for tomorrow** *by Christopher McIntosh* **88**

REFLECTIONS **Letters from Asia** *by Denis Sinor* **91**

AUTHORS **98**

LETTERS TO THE EDITOR **98**

Teotihuacán *(Mexico), capital of a mysterious pre-Columbian civilization, is Mesoamerica's most colossal archaeological site (p. 84).*

© Charles Lénars, Paris

Cover:
Above: drawing by Alteau © *Unesco Courier*
Below: drawing by Celia Johnson © SIS, Paris

THE UNESCO COURIER
50th YEAR
Published monthly in 29 languages and in Braille by UNESCO, The United Nations Educational, Scientific and Cultural Organization.
31, rue François Bonvin, 75732 Paris CEDEX 15, France.
Fax: (33) (0) 1 45.68.57.45
e-mail: unesco.courier@unesco.org
Internet: http://www.unesco.org

Director: Adel Rifaat

EDITORIAL STAFF (Paris)
Managing Editor: Gillian Whitcomb
English edition: Roy Malkin
French edition: Alain Lévêque
Spanish edition: Araceli Ortiz de Urbina
Features: Jasmina Sopova
Art Unit/Production: Georges Servat
Illustrations: Ariane Bailey (Tel. (33) (0) 1.45.68.46.90)
Documentation: José Banaag
(Tel. (33) (0) 1.45.68. 46.85)
Liaison with non-Headquarters editions and press:
Solange Belin (Tel. (33) (0) 1.45.68.46.87)
Film duplication: Daniel Meister
Secretariat: Annie Brachet
(Tel. (33) (0) 1.45.68.47.15),
Administrative Assistant: Theresa Pinck
Selection in Braille in English, French, Spanish and Korean: (Tel. (33) (0) 1.45.68.45.69)

NON-HEADQUARTERS EDITIONS
Russian: Irina Utkina (Moscow)
German: Dominique Anderes (Berne)
Arabic: Fawzi Abdel Zaher (Cairo)
Italian: Gianluca Formichi (Rome)
Hindi: Ganga Prasad Vimal (Delhi)
Tamil: M. Mohammed Mustafa (Madras)
Persian: Akbar Zargar (Teheran)
Dutch: Bart Christiaens (Antwerp)
Portuguese: Alzira Alves de Abreu (Rio de Janeiro)
Urdu: Mirza Muhammad Mushir (Islamabad)
Catalan: Joan Carreras i Martí (Barcelona)
Malay: Sidin Ahmad Ishak (Kuala Lumpur)
Swahili: Leonard J. Shuma (Dar-es-Salaam)
Slovene: Aleksandra Kornhauser (Ljubljana)
Chinese: Feng Mingxia (Beijing)
Bulgarian: Dragomir Petrov (Sofia)
Greek: Sophie Costopoulos (Athens)
Sinhala: Neville Piyadigama (Colombo)
Finnish: Riitta Saarinen (Helsinki)
Basque: Juxto Egaña (Donostia)
Thai: Duangtip Surintatip (Bangkok)
Vietnamese: Do Phuong (Hanoi)
Pashto: Nazer Mohammad Angar (Kabul)
Hausa: Aliyu Muhammad Bunza (Sokoto)
Ukrainian: Volodymyr Vasiliuk (Kiev)
Galician: Xabier Senín Fernández (Santiago de Compostela)

SALES AND PROMOTION.
Fax: (33) (0) 1.45.68.57.45
Subscriptions: Marie-Thérèse Hardy
(Tel. (33) (0) 1.45.68.45.65), Jacqueline Louise-Julie, Manichan Ngonekeo, Mohamed Salah El Din
(Tel. (33) (0) 1.45.68.49.19)
Customer service: Michel Ravassard,
(Tel. (33) (0) 1.45.68.45.91)
Accounts: (Tel. (33) (0) 1.45.68.45.65)
Shipping: Daniel Meister (Tel. (33) (0) 1.45.68.47.50)

SUBSCRIPTIONS.
Tel.: (33) (0) 1.45.68.45.65
1 year: 211 French francs. 2 years: 396 FF.
Students: 1 year: 132 French francs
Binder for one year's issues: 72 FF
Developing countries:
1 year: 132 French francs. 2 years: 211 FF.
Payment can be made with any convertible currency to the order of UNESCO or by Visa, Eurocard or Mastercard

Individual articles and photographs not copyrighted may be reprinted providing the credit line reads "Reprinted from the UNESCO Courier", plus date of issue, and three voucher copies are sent to the editor. Signed articles reprinted must bear author's name. Non-copyright photos will be supplied on request. Unsolicited manuscripts cannot be returned unless accompanied by an international reply coupon covering postage. Signed articles express the opinions of the authors and do not necessarily represent the opinions of UNESCO or those of the editors of the UNESCO Courier. Photo captions and headlines are written by the UNESCO Courier staff. The boundaries on maps published in the magazine do not imply official endorsement or acceptance by UNESCO or the United Nations. The UNESCO Courier is produced in microform (microfilm and/or microfiche) by: (1) UNESCO, 7 Place de Fontenoy, 75700 Paris; (2) University Microfilms (Xerox), Ann Arbor, Michigan 48100 U.S.A.; (3) N.C.R. Microcard Edition, Indian Head Inc., 111 West 40th Street, New York, U.S.A.; (4) Bell and Howell Co., Old Mansfield Road, Wooster, Ohio 44691, U.S.A.

IMPRIMÉ EN FRANCE (Printed in France)
DÉPOT LÉGAL: C1 - JULY/AUGUST 1997
COMMISSION PARITAIRE N° 71844 - DIFFUSÉ PAR LES N.M.P.P.
Photocomposition, photogravure:
Le Courrier de l'UNESCO.
Impression: MAURY IMPRIMEUR,
Z.I. Route d'Étampes, 45331 Malesherbes
ISSN 0041-5278 N° 7/8-1997-OPI-97-561 A

This issue comprises 100 pages and a 4-page insert between pages 2-3 and 98-99.

S. Dupont © Hoa Qui, Paris

Month by month

by Bahgat Elnadi and Adel Rifaat

In August 1947 UNESCO began to publish a news bulletin about its activities. Its title was the *UNESCO Monitor*, and it was the forerunner of the *UNESCO Courier*, which began publication in February 1948.

That was half a century ago. Today, leafing through the fifty volumes of the *Courier* that stand on our shelves, we can retrace, page by page, a unique journey through the intellectual history of our time. This body of reading probably has no equivalent in the international press. How many magazines can claim to have opened their columns to so many notable figures from so many of the world's cultures, gradually building up over the years a kind of encylopaedia of the age's intellectual life and its achievements in the sciences and the arts?

All those who have lent a hand are justly proud of their association with this long and painstaking enterprise. One thing that none of them can forget is that the *Courier*'s odyssey is first and foremost UNESCO's. If the *Courier* has been able to capture and harness the fair winds of intelligence, it is because they have blown into UNESCO's sails.

What is UNESCO's ultimate purpose? Torn between dreams of utopia and the obligations of an intergovernmental organization, reconciling the day-to-day demands of hundreds of field projects worldwide with the principles laid down for it by its founders, does it exist to serve a thousand different goals or a single one? In this issue we have asked Alteau, a talented young cartoonist, and Doxuan, story-teller and humorist, to answer this question in a form that we hope you will find both visually and intellectually entertaining.

A year ago we gave twenty young cartoonists carte blanche to draw the image of UNESCO as they saw it. In the present issue we invite readers on a journey of investigation that will take them to the heart of UNESCO and reveal the coherence of the ideals that are its lifeblood. ■

a true likeness?
portraits of women in young people's literature

JAPAN
Breaking the stereotype

BY AKIKO SUEYOSHI

© Kodansha publishers, Tokyo

© Kodansha publishers, Tokyo

Akiko Sueyoshi's *Mama no kiiroi kozô* ("Mummy's little yellow elephant", 1985) tells the story of a divorce from the children's point of view. Above, the cover design. Left, an illustration by Satoshi Nakachi.

Japanese children's literature came into being in the second decade of this century. The first literary review to be entirely devoted to it, *Akai tori* ("The Bluebird"), appeared in 1918. The country was then enjoying a period of prosperity, and the liberal current of opinion known as "Taishô democracy" was in the ascendant. In education, efforts were being made to develop children's characters and creativity by introducing them to artistic activities, and the emergence of books written specifically for children seems to have reflected society's sudden upsurge of interest in them. To begin with, however, the authors were exclusively male, and women did not play any of the leading roles in their stories.

Kenji Miyazawa, for instance, ignored women almost completely. In "Matasaburô the Wind" (1939), the predominance of male characters is flagrant. The main character is a little boy who has just started primary school in his village. His father features in the story but his mother never appears, and although the teacher is not identified, it is evident from the language he uses that he is a man, while nearly all the schoolchildren who are named are boys. There is a similar preponderance of male characters in "Night Train in the Milky Way", which tells the story of a young boy's encounters aboard a night train, and in "The Life Story of Gusukô Budori" (1941). This imbalance is understandable in view of the fact that, at the time, Japanese women had neither real social position nor employment.

Watarôsan to ushi ("Mr Watarô and the Cow", 1942), the only one of Nankichi

Niimi's highly popular children's stories to feature a female character, is particularly illuminating about this situation. The main character, who lives with his aged mother and an equally aged cow, is a good sort, but his fondness for the bottle all too often leads him astray. Fortunately, his cow knows its way home and always brings him back when he is in his cups, acting in this respect like a properly dutiful wife. For that reason, Mr Watarô has no need of a wife, but the reader learns in the course of the story that when he was young he had a beautiful, hard-working wife. At one point, however, he had by force of circumstances to choose between his wife and his old mother, and he unhesitatingly chose to separate from his wife, whom he sent back to her family, and look after his mother.

One of Kusurô Makimoto's children's stories, *Haha no hi* ("Mothers' Day", 1937), is probably the first to have taken the mother's role as its central theme. On Mothers' Day, three children prepare the meal in place of their mother. She is at first delighted but at the same time confused, since it is traditionally the woman's role to do all the household jobs, and with nothing left to do she soon becomes bored. The next day, things return to normal and the mother goes about her work, unquestioningly and in silence. The idea that she could have had a hobby or outside interest seems never to have crossed the author's mind.

Women take up the pen

It was not until after the war that things began to change, when women turned to writing themselves. The image of motherhood became more substantial but still remained within the bounds of the role assigned to mothers by society.

In Momoko Ishii's *Non-chan kumo ni noru* ("Non-chan goes up in the clouds", 1947), for example, a little girl who thinks that her mother has betrayed her over some trivial matter runs away from home in tears and falls in a pond on the surface of which the clouds are reflected. When she comes round, she finds herself on a cloud, where she meets the old "guardian of the clouds". The story gives the author a chance to describe a typical Japanese middle-class family of the ▸

"The emergence of books written specifically for children reflected Japanese society's sudden upsurge of interest in them."

Michael S. Yamashita © Rapho, Paris

© Rironsha Publishers, Tokyo

In Keiko Takada's *Zawameki yamanai* ("Constant murmurs", 1989), a mother is tormented by doubts about the purpose of her life. Left, the cover illustration.

▸ time. Non-chan's father is a white-collar worker and her mother, though a housewife, is an educated woman and a talented singer. It later transpires that she would have liked to go to a school of music, no doubt in the hope of turning professional, but she is quite happy in her role of mistress of the house and mother, and harbours no dreams of venturing outside the home.

In the 1960s, there was an unprecedented boom in children's literature. More and more books were written by women and they contained more and more female characters—the portrayal of women by women who were attempting to make young children aware of what adult life could be like, involving such unthinkable and absurd events as divorce and death.

One example of this trend is *Chiisai Momo-chan* ("Little Momo-chan", 1964), which is also the first story to feature a working woman. Momo-chan's mother has chosen to go out to work and has to put her daughter in a crèche—thus proving her to be a determined woman, since at that time only the children of single-parent or poor families were sent to such institutions. Momo-chan's adventures have remained popular with children and women ever since.

The main character in Toshiko Kanzawa's *Harapeko onabe* ("The empty-bellied stewpot", 1969) is an old cooking pot who has had enough of feeding other people and decides to go off and eat lots of delicious things, despite the efforts of the other kitchen utensils to try and stop her. In a postscript, the author, who is a woman, explains that her aim in telling this story was to describe the "heart's never-satisfied yearning" and the "sudden feeling of emptiness that may come over a housewife who spends all her time working for her husband and children". The fact that *Harapeko onabe* is not a work of realism no doubt made it easier for Toshiko Kanzawa to express a housewife's dreams and longings.

Career women and bluestockings

In the 1970s, it was still difficult for women to combine housekeeping and a career, and people still looked askance upon single career women. Yoshiko Okkotsu's *Jûsansai no natsu* ("The summer of my thirteenth year", 1974) shows the stereotyped image of the unmarried woman as a frigid bluestocking.

Little Rie's mother dies in childbirth, and her father, a feckless drunkard, starts womanizing. Rie is taken in by her old aunt, an unmarried teacher of English, who spends her time reading weighty tomes in a foreign language and never has a kind word for her. Finally, Rie can no longer bear the icy atmosphere she lives in and runs away to live with her father's current mistress, a fat, vulgar, uneducated hairdresser in a working-class suburb who nevertheless welcomes her with open arms.

From the 1980s onwards, it became normal for women to go out to work and they no longer had to make the choice between their job and their home. The fathers who appear in children's books of this period all fit the stereotype of the career-obsessed man who devotes all his time to his work and his business relationships and has no time for his home and family. More and more stories about divorce—paralleling what was happening in society—appeared at this time.

In *Mama no kiiroi kozô* ("Mummy's little yellow elephant", 1985), I told the story of a divorce from the children's viewpoint. The couple split up because of the husband's infidelity. The mother then passes her driving test and buys an old car to broaden her horizons.

She does her best to get along without her husband, but it's not easy. She gets into several scrapes and even causes a road accident. Her adventures are presented as comedy, but she is nevertheless shown as trying to win her independence.

Some authors still write about the woman who is victimized by her husband and family but whose life revolves around her home. In *Zawameki yamanai* ("Constant murmurs", 1989), Keiko Takada gives a good description of such a woman, tormented by doubts about the validity of the life she is leading. She is a conscientious mother who dutifully runs the household and brings up the children. She has followed her husband as he was posted from one place to another, taking charge of the removal each time and making great efforts to adapt to each new environment. Her husband gives her no help around the house. They had two children, but the younger has died of an illness brought on by pollution and she feels guilty about the child's death.

Her only rebellious reaction is to drink heavily and engage in recriminations—until the day when she walks out, leaving a note explaining to her husband that she wants to be on her own for three months to try and sort herself out. The husband, finding himself alone and incapable of looking after the domestic arrangements, calls in his mother-in-law. Three months later, the wife returns as promised. As a result of this escapade, the husband finally realizes the importance of family life, and the marriage gets off to a fresh start.

In the 1970s and 1980s, nearly all the children's books that dealt with the problems facing women in society were written by women, but the situation has changed since the early 1990s, when some male authors started to take an interest in women's issues. One of them is Hiko Tanaka, whose *Kalendâ* ("Calendar", 1992) contrasts the women of his grandparents' generation, whose lives were only the lives of "daughters, wives and mothers", with those of the younger generation, for whom "a different life exists". ■

© Kodanska Publishers, Tokyo

かちゃんも、ブーさんの、おしっぽばたばたをみると、すぐなきやんで、わらいだすんですものね。」

どうです。こんなに、ていねいに、あいさつされるネコなんて、めったにないでしょ？

ブーはいばって、あるいていきました。

しばらくいくと、モモちゃんが、

「あれは。」

って、ゆびさしました。このごろ、モモちゃんは、なにをみても、あれは？　って、きくんです。

「あれはね、くも。ふわふわ、とんでいくの。」

ママがいいました。

「あれは。」

「あれはね、トンボ。」

79

© Kodanska Publishers, Tokyo

Above right, the cover of Miyoko Matsutani's *Chiisai Momo-chan* ("Little Momo-chan", 1964), the first Japanese children's book in which the heroine, a working mother, leaves her child at a day-care centre.

Above left, Momo-chan and her mother. An illustration by Sadao Kikuchi.

EAST AFRICA
Silent partners

BY EVANGELINE LEDI BARONGO

For centuries, children in East African countries gathered around the fire, usually after their evening meal, to listen to stories told by their grandparents. Boys learned about the exploits of brave men and legendary hunters, while girls learned the secrets of a successful marriage.

Today this tradition is disappearing. "Modernized" stories for children are told in classrooms, libraries and clubs by teachers and librarians. Many parents and grandparents no longer have the time to sit around the fire telling stories, and even if they did, the extended family is contracting. Most children no longer live in villages with their grandparents but with their parents in cities and towns.

One consequence of these changes is that traditional stories are being passed down to the next generation through a growing body of children's books and the children's sections of daily newspapers such as the Kampala (Uganda) *New Vision*. Most of the books are published in English, but quite a number are being written in the major African languages, especially Kiswahili. The stories are mainly based on myths, folklore and legends, although some of them contain sharp social commentary.

The authors tend to use their writing to send a message—to teach, criticize, or try to correct a social injustice. Most try to help children to learn about themselves and their community, explaining how they are expected to behave now and when they become adults. Their books are based on strong moral precepts.

My daughter is my fortune

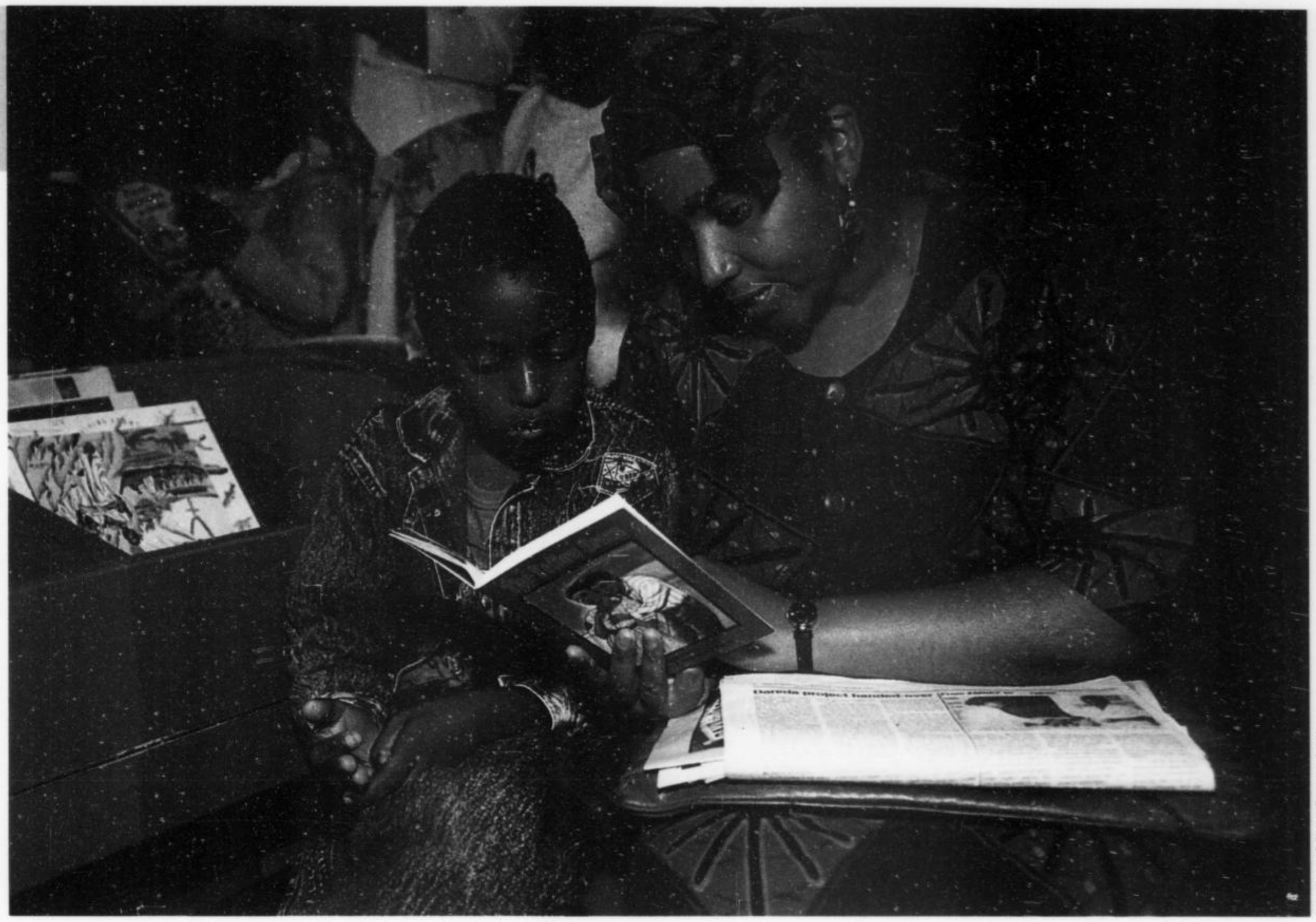
The image of women as a commodity is pervasive. *A Son of Kabira*, a popular book by Ugandan author Davis Sebukima, tells the story of a preacher, Nanziri, who says of his daughter, "I shall make a fortune out of her." His attitude is in line with traditional practice, especially in rural areas, where daughters may be sold in marriages that make their parents a fortune.

In the same book, the author describes an argument between two co-wives about the best way to celebrate the homecoming of their husband's son. When the husband intervenes, he says, "Don't start shouting now, you will disturb my head. It is as if you were beating a drum in it." The women immediately stop arguing and go away because they know their husband has no interest in what they have to say. He alone will decide what is to be done.

Solomon E.K. Mpalanyi's *Ndikumma Okolya* also shows women meekly accepting their subordinate role. When one of the characters tells her friends that her husband mistreats her and probably has a lover, they are unsympathetic and laugh at her predicament. They agree that her husband's behaviour is

Below (from left to right), 3 children's books from East Africa: Okot p'Bitek's *Song of Lawino* and *Song of Ocol*, a study of the conflict between traditional African cultures and Western ways; *Hare and Hornbill*, an anthology of stories inspired by the oral tradition; *A Son of Kabira*, a best-seller by Ugandan novelist Davis Sebukima.

© Heinemann Kenya Ltd., Nairobi
© Heinemann Educational Books, London
© Uganda Literature Bureau, Kampala



Betty Press © Panos Pictures, London

Mother and son at a book fair in Nairobi (Kenya).

wrong, but tell her that she must put up with it as a normal part of married life. In the local language in which the book was written, they say, "Take care, friend, your husband can beat you up with your own stick."

Another image offered to child readers is that of woman as a family servant. In one story by Davis Sebukima, a carpenter with two wives receives a visit from the village chief, whereupon he calls his first wife and asks her to bring some beer. The first wife is preparing lunch and so the carpenter orders his second wife to serve the beer. She is busy with the housework, but she stops what she is doing, does as she is asked and, as tradition demands, kneels down, fills the glasses and serves the men. She remains seated and refills the glasses when the men empty them until her co-wife brings in the lunch.

The message is that the woman must serve the man. When the chief arrived, the carpenter's wives were busy. He was doing nothing and could easily have fetched the beer himself. But this is not a husband's job, and so he ordered his subservient wives to do it for him.

In *Fixions*, first published in Nairobi in 1969, Taban lo Liyong writes about an old man so rich that he had married sixty-five wives who had cost him 8,000 head of cattle in bride price. Here the author is telling young readers that a man's wealth, status, prestige and social respectability are judged by the number of wives he has. This reflects the traditional linkage in this part of Africa between a man's wealth and the number of his wives. In a predominantly peasant economy, this is hardly surprising. The more wives a man has, the more hands he has at his disposal to labour in the fields and create wealth for him.

A recent book of tales for young and adult readers, Ijuka Kabumba's *The Wedding Ring and Other Stories* (Kampala, 1992) describes a conflict about land ownership between two co-wives, Buyanja and Buhesi. Their husband, Gyenda, arbitrarily decides that all the land is his alone and that neither of the wives has any claim to it. They are to use the land to produce food and crops to sell, but nothing must be sold without his permission and any money they make must be handed over to him. He is also in charge of their recreation. "I shall use my discretion to decide which of you will accompany me to parties," he says.

Another story tells how Buyanja decides to leave Gyenda and go back to her parents. However, her father immediately decides to pack her off back to her husband, without listening to her or consulting his wife.

Both of these episodes underline one of the dominant male attitudes in Uganda and in Africa in general: wives, daughters, sisters and ▸

▸ women are not usually seen as decision makers. This belief is formed at an early age, and backed up by stories such as these.

African traditionalist or Western copycat?

The main character in Okot p'Bitek's *Song of Lawino* (Nairobi, 1972) is a young woman named Lawino whose husband, Ocol, has had a Western education. Their home is the scene of a clash between traditional African culture represented by Lawino and modern culture represented by Ocol. Ocol recites a litany of complaints against his wife. She can't dance foreign dances like the rumba and the samba; she has an old-fashioned hair-do; she still cooks with firewood instead of a Primus stove; she doesn't know the names of the months; she doesn't have a Christian name and is ignorant of the word of God contained in the "Clean Book" (the Bible).

Lawino begs her husband to understand her and to respect their African culture. She tries to get him to appreciate the beauty of traditional dances and her Acholi hairstyle. She tells him that the clay pots she uses for cooking millet cannot be used on Primus stoves, and adds that she knows the names of the calendar months perfectly well, but only in her people's Acholi language. Acholi names like hers, she says, are full of significance because they convey messages, commemorate events and bestow honour and recognition for service to society. Christian names lack this kind of significance.

The Song of Lawino is a powerful defence of African culture, especially the culture and respectability of the African woman, who is depicted as a conservative traditionalist.

A very different image is presented In Joseph Buruga's book, *The Abandoned Hut* (Nairobi, 1972), which portrays the African woman as a copycat of European cultures, values and life-styles.

Buruga tells the story of a man who asks a woman named Basia why she has rejected him. Without waiting for an answer he tells her how he prefers his own culture and hates it being adulterated by alien values like those that have "spoilt" her. "Oh, Basia," he laments, "you rejected me because I do not like your ways. . . . You want us to go to the houses [nightclubs] where people gather to drink colourless liquids which at times look like blood [red wine]." He explains that he is against indoor drinking and dancing places because the dancing keeps people up until the early hours of the morning and because the dancers are not involved in making music (singing, drumming, etc.) but merely dance to music produced by others. For him, this is like being visited by spirits or attending the funeral of a dead friend or relative.

"The Kakwa (African) people drink in the open under the shade of trees or house verandahs," he says. "They drink when the sun is still up in the sky. When night comes, the drinking party closes until the following day. The night is the time for night-dancers (witches) to roam through the villages like lost bulls."

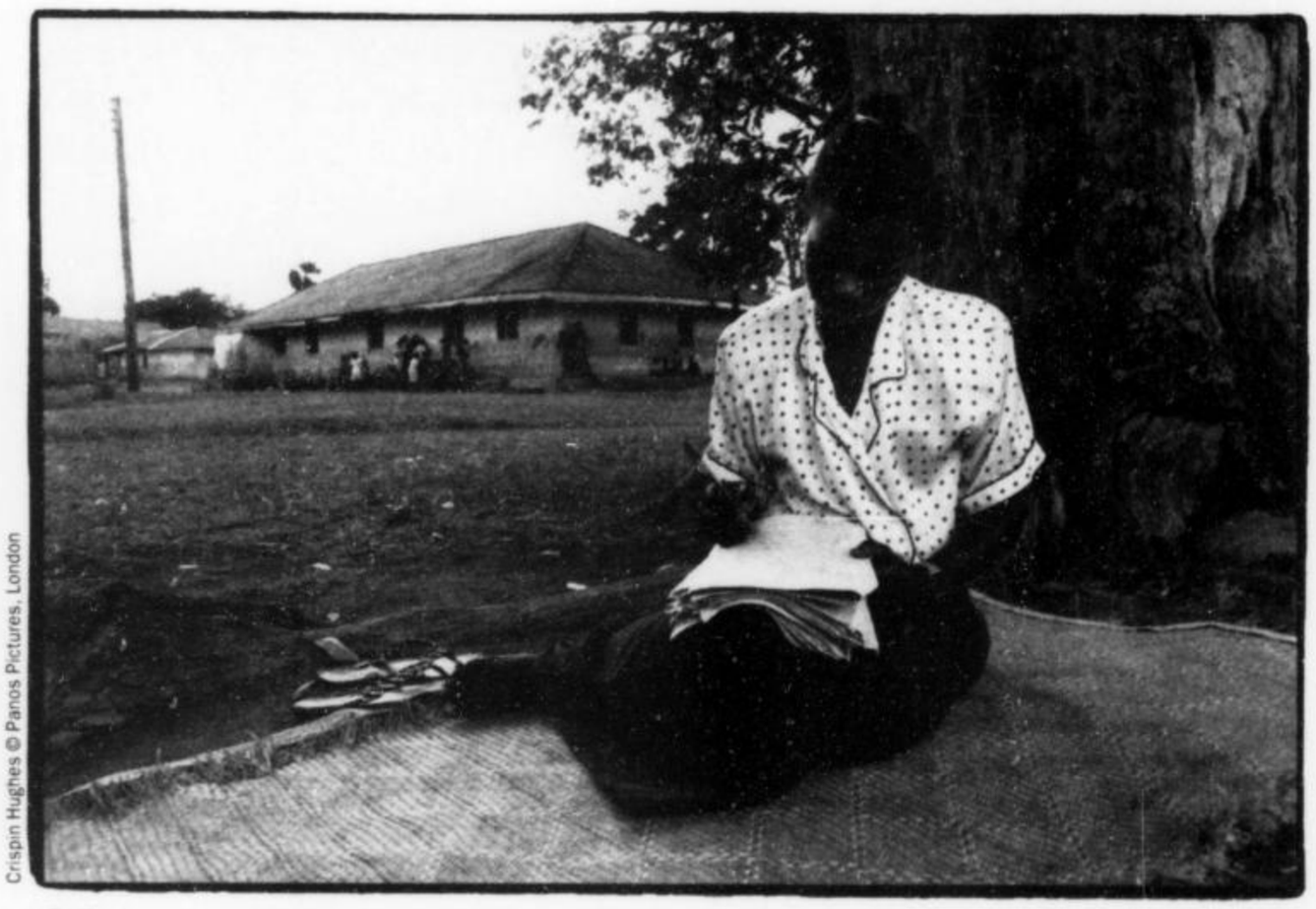
Here the author is trying to tell his young readers how important it is to take pride in traditional African culture, while also describing a widespread social phenomenon at a time when many young African women frequented nightclubs, bleached their skin to make it lighter and wore wigs so that they seemed to have long hair like European girls.

Social change

This image of women is to a large extent a true reflection of reality. Society, not the authors, are to blame for this. In recent times, however, great strides have been made by women's organizations and government policies to provide greater opportunities for women. In Uganda, for example, women are involved in national development at all levels. There is a fully fledged Ministry of Women in Development and more than forty women parliamentarians in a House of some 280 members. The principle of including women in public decision-making is replicated in political organizations right down to village level. In sum, the role of women in society is improving rapidly and spectacularly.

The authors of children's books cannot fail to be aware of these developments, and it is to be hoped that they will soon be offering their readers far more positive images of women than they have until now. ■

A Ugandan schoolteacher marks her pupils' exercises.



Crispin Hughes © Panos Pictures, London

FORMER USSR
From ideology to love

BY JULIA PROSALKOVA

The picture of women in Russian children's literature before the October Revolution of 1917 is similar to that found in Western Europe. At the same time it has its roots in Russian history, culture and Orthodox Christianity.

After the Revolution critics rejected this image almost totally on the grounds of its extreme sentimentality, and in the 1920s and 1930s made attempts to put children's literature on a new footing, using stories inspired by traditional folklore and classical Russian literature.

These critics, who were themselves outstanding writers, had very firm ideas about the range of themes and styles and the aesthetic and ethical criteria that should be used in children's books. Writers such as Kornei Chukovsky dismissed pre-October children's literature as "commonplace and bourgeois", objected to the image of women it projected, and blackballed the themes of family, parents, motherhood and love.

These guidelines were dictated by a strong insistence on a culture dominated by political and social considerations. The Soviet state regarded children's books as a powerful instrument in the ideological education of the rising generations. "The purpose of Soviet children's literature is to shape a communist personality," wrote I. Motyashov. This was the drawback: authors had to follow an ideological and educational line and were obliged to write within the official framework.

An illustration by i. Bilibin from a 1900 edition of *Lovely Vasilisa*, a Russian folk tale.

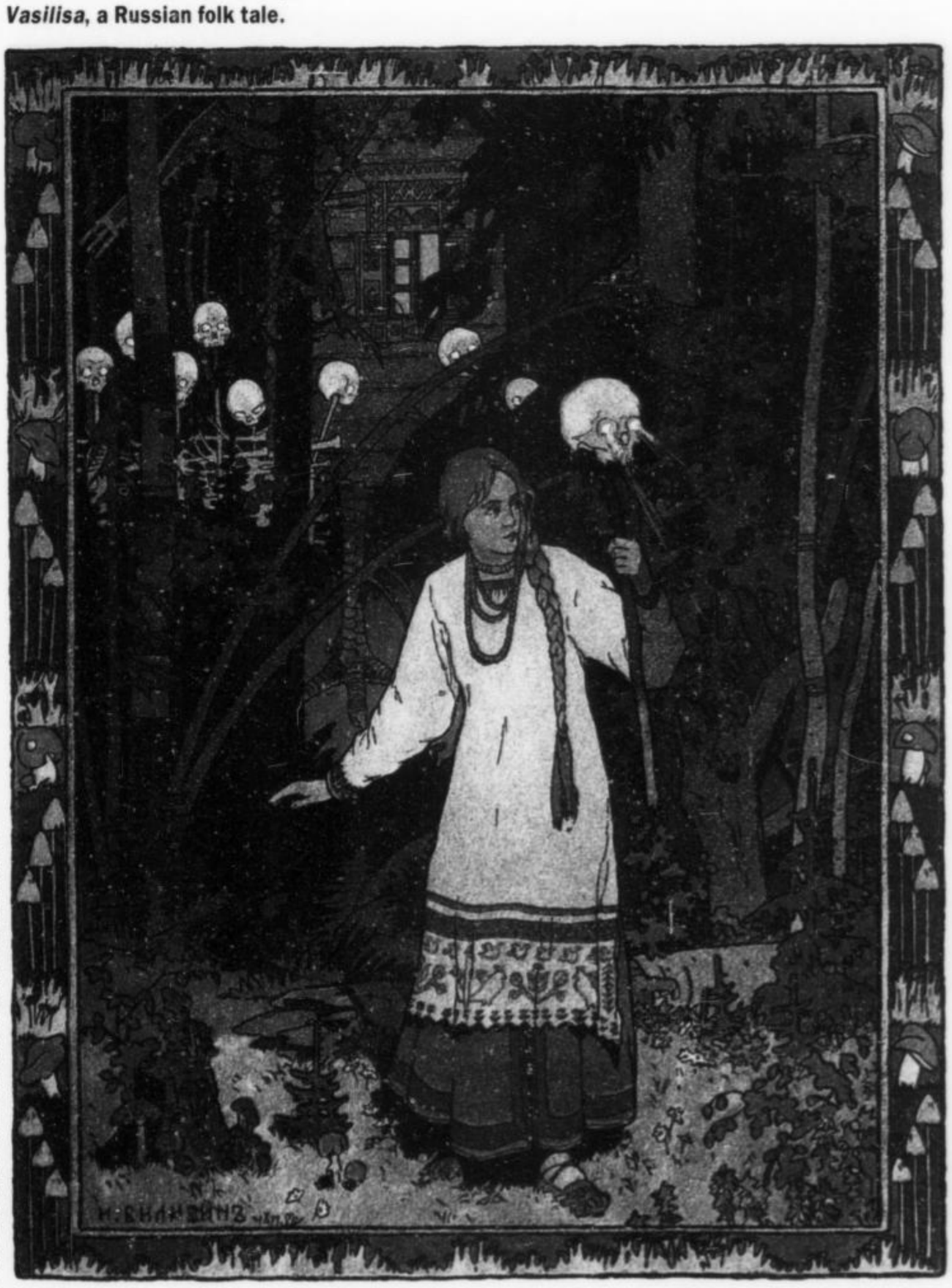


Photo © Jean-Loup Charmet, Paris/Bibliothèque des Arts Décoratifs, Paris

Hard-working mothers

Until the 1960s female characters were portrayed in children's books with a complete absence of psychological realism, as revealed in a classic poem by the talented Soviet poet Sergei Mihalkov, *And what about you?* A group of children are sitting in the street on a summer evening. They are at a loose end, and to pass the time they start making all kinds of boasts. One of them brags that his mother is a pilot. This does not faze the other children, who in their turn start boasting about their own mothers' jobs. The mother of one child is a doctor, another's is a policewoman, a third's an engineer, a fourth's a teacher, and so on. Finally the children agree that "We need all kinds of mothers, they are all important". But nothing is said in the conversation about mothers as such, only about their work and their jobs.

This is not surprising. The new ideology had liberated women from some of their traditional tasks by making the community responsible for the upbringing of children, in nurseries, kindergartens, youth clubs and other institutions. The collectivist mind-set imposed a pattern of behaviour exemplified in heroines whose lives were dominated by their sense of social duty.

Only a handful of books do not conform ▸

Zoya Kosmodemianskaya, a victim of the Nazi invaders during the war of 1941-1945, was held up as a model for Soviet youth. Above, two illustrations from a fictionalized biography (1951) show her as a girl (in 1937) and as a heroine honoured with a statue.

Photos taken from *The Story of Zoya and Shura* by L. Kosmodemianskaya © State Youth Literature Publishing House, Moscow, 1951.

▶ to this model and succeed in bringing their characters to life. Among the schoolteachers, youth leaders, and two-dimensional mothers and grandmothers the reader sometimes comes across a girl or young woman of noble birth, who experiences all kinds of trials and tribulations before finding a niche in the new society. But the critics usually gave this type of heroine a frosty reception.

From the 1920s to the 1950s women tended to be portrayed as conventional, insignificant figures. There were very few exceptions, the most remarkable being Arkadi Gaidar's novel *Timur and his Squad*. Even today children still love Timur and his girl-friend Zhenka, a tomboy who hides the depth of her feelings for Timur.

Heroic figures

Faithful to the poet Mayakovsky's famous dictum, "Build life by example", the critics wanted women revolutionaries and heroines who had distinguished themselves during the Civil War or the Second World War, or by "constructive labour", to be displayed as models for the younger generation. Authors wrote fictional versions of the biographies of girls from rich aristocratic families who had chosen to throw in their lot with the people and the Revolution.

In the real world, these women led tragic lives, but in children's books they were depicted as cardboard figures. Their portraits were drawn superficially and conformed to a physical and psychological stereotype. In appearance they are round-faced, short-haired and clear-eyed, with resolute chins. In character they are bold, courageous and obstinate.

Little is said about the stirrings of love. The most notable exception is Ruvim Fraerman's *The Dingo: A Story of First Love*, a picture of everyday life in the Soviet Union presented through the story of a teenage girl and her mother, who is divorced from a husband whom she still loves. One day the husband arrives with his new family in the town where the mother has settled with her daughter, who falls in love with her father's stepson. The author convincingly shows how envy, jealousy and the girl's initial hostility towards the young man gradually turn into a shy and touching first love.

Lyubov Voronkova, Valentina Oseeva and Maria Prilezhaeva are among the few women writers who tried to create female characters that would be credible to the younger generation, only to be accused by the critics of sentimentality, antisocial tendencies and philistinism.

The thaw

More realistic portraits of women began to reappear in the 1960s, the years of the "thaw". Female characters started to ask themselves questions, to have feelings and to act unpredictably. From now on their image obeyed a creative logic and was drawn with greater literary skill. Authors became more responsive to their personal inspiration rather than to the official line. Women ceased to be merely iron-willed creatures faithfully performing their social duty and began to be depicted as tender, homely and absorbed in their children's affairs. Women teachers became more feminine and Young Pioneer leaders stopped speaking in slogans.

The change was largely due to the arrival on the scene of a new generation of young writers born after the Revolution. They kept official ideology and the educative conception of children's literature at arm's length, and introduced a new style and new subject-matter. Their portraits of women were closer to everyday life, more profound and more authentic.

In "The Thirteenth Year of Life", Sergei Ivanov created two original female characters, a good-hearted and pretty thirteen-year-old girl and her mother, an intelligent woman. The mother, who has married for the second time, loves "the free life" more than anything else, and thinks of herself as an attractive young woman absolved from family obligations. The selfishness of the mother is contrasted with her daughter's attachment to the family home.

Neglected children

In the 1970s and 1980s, the completeness of women's involvement in working life gave rise

Julia Korolieva, who fell in the struggle against the Nazi invasion, was another heroic figure featured in postwar Soviet literature for young people. Left and above, 3 photos from a book about her published in 1975: at the age of three, as a budding actress and as a sergeant in the Soviet army.

Photos taken from *Higher than the Example* by Elena Ilyina © Government publications for young people's literature, Moscow 1975

to psychological stories in which women and children are presented as victims. Mothers' lack of participation in the upbringing of their families is seen as a cause of juvenile delinquency and the cruelty of neglected children left to their own devices. Problems such as extreme poverty and family conflicts are described for the first time.

Many female characters in books by N. Dubov make the best they can of life with their drunkard husbands, work as cooks and do dirty jobs. Real-life experience in the Soviet Union is here seen in a bitter light.

In the 1980s women's personal problems and their relations with the world around them come to centre stage. Girl heroines are portrayed with greater physical realism and psychological complexity.

The awakening of adolescent feelings is the theme of R. Pogodin's *The Oak Grove*. In this story whose gawky young heroine is not yet a woman, but has ceased to be a child, the author describes all the complexities and conflicts of a teenager who is at once lighthearted and frank, lyrical and lucid.

One of the best children's books published in the late 1980s, Yuri Koval's *Wormwood Tales* was inspired by the author's memories of his mother and grandmothers. Written in simple, poetic language, it vividly evokes the happiness of childhood, when mother and her love are always there.

Grandma's return

The symbolic popular figures of Russian folklore have also made a comeback, notably the grandmotherly figures who are called "babas" in our villages. In Russia, the "baba" has always been associated in children's minds with the idea of stability, and serenity, warmth and patience, generosity and kindness.

One of the characters in Pogodin's novel "Where the Goblin Lives", a lonely old woman named Vera, would have been inconceivable in a book written between the 1930s and the 1960s. She spends her life looking after other people's children, wherever they come from, as if they were her own. Her last act, when she is almost blind and is starting to lose her mind, is to save the novel's young heroes, who are on the verge of starvation, by sacrificing for them her beloved rooster, the only living creature in her dilapidated home.

With great generosity and love, an old peasant woman in Pogodin's story "Where do the rainclouds come from?" rescues a city boy from the solitude of orphanhood. She shares with him her sense of the oneness of humanity and nature. "I have killed a toad," the boy tells her one day. "How can it live when it is so ugly?" She does not scold the child, but goes out of the cottage, returns with a big stone and puts it on the bench in front of him. When he asks what it is for, she says: "You might need it. I too am ugly." ■

Photo © Jean-Loup Charmet, Paris

An illustration from a 1987 edition of *Khavroshechka*, a Russian folk tale.

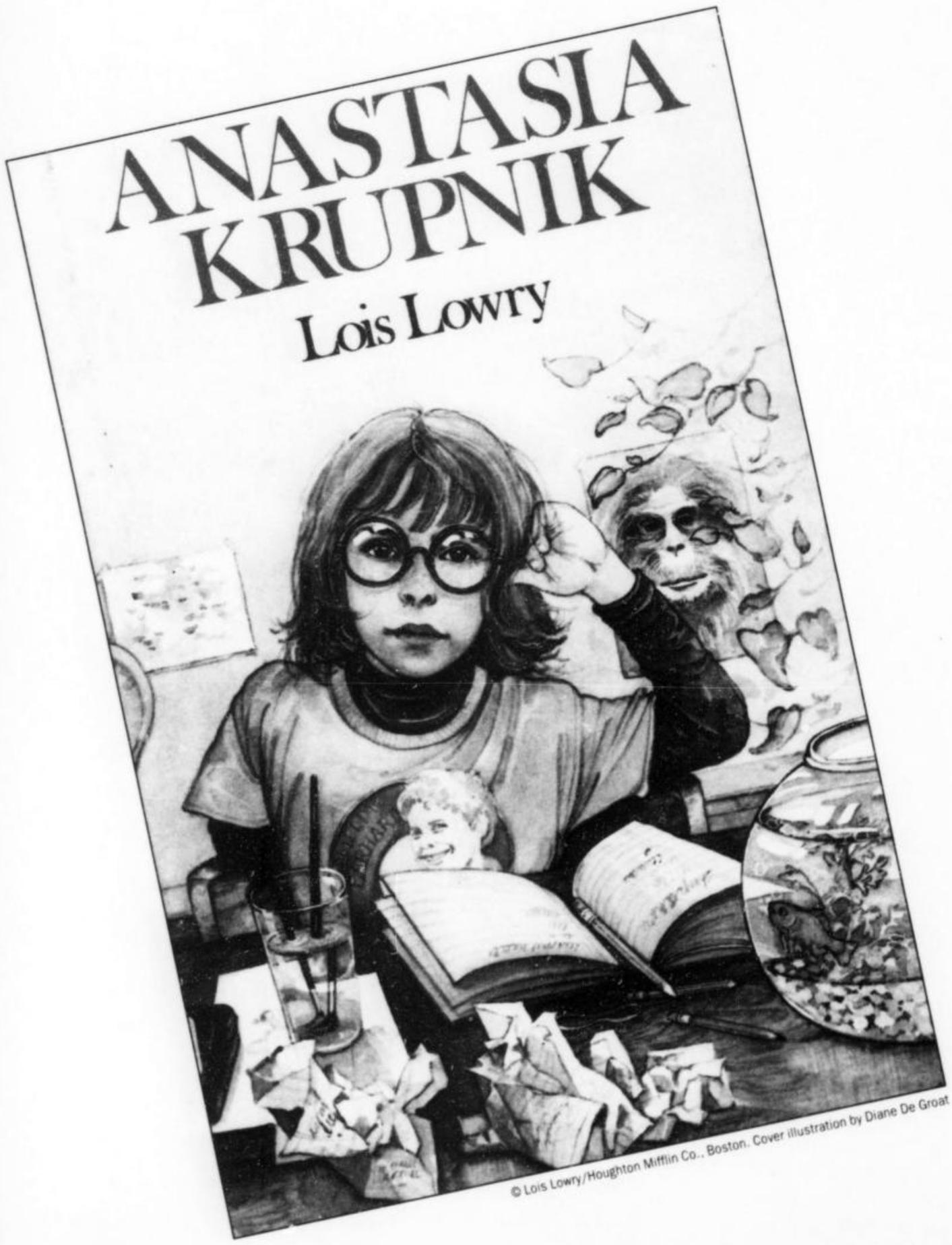
NORTH AMERICA
Mothers and daughters

BY ELKE LIEBS

There is no such thing as the archetypal North American woman. She is as many-sided as the continent itself, a vast fusion of races and religions. All the same, books for children and adolescents provide an interesting overview of the expectations, projected desires and anxieties of young people as they confront the older generation. These books featuring parents and children offer insights into what is considered socially representative and generally acceptable or unacceptable.

However, the realism of this type of literature is limited. It is a setting for encounters between many-faceted realities, where conflicts arise and solutions are sometimes found. Above all these situations stimulate us to think about our own identity and that of others, about cultural differences and shared values.

The cover of Lois Lowry's *Anastasia Krupnik* (1979), a story describing a strong relationship between a little girl and her family.



© Lois Lowry/Houghton Mifflin Co., Boston. Cover illustration by Diane De Groat

A lust for life

These shared values might be generally defined as "lust for happiness" or "lust for life". We even find the theme of lust for survival in Vera and Bill Cleaver's book, *Where the Lilies Bloom* (1969). This is the story of a fourteen-year-old girl who, after the death of her mother and father, makes superhuman efforts to bring up and hold together a large family, thereby fulfilling a promise that she has made to her dying father. The strength of character that she deploys in the process would honour an adult woman—but it also consigns her to great solitude.

The ideal in this book is that of the family, whose life-giving and life-supporting function is made abundantly clear. Led by the energetic Mary, the children collect rare medicinal herbs which they sell to make a living. The story ends when Mary's sister starts a family of her own. The two girls have very different characters and ideals. Mary is brave and has disciplined herself to be so hard and unselfish that childhood and youth pass her by. Her very virtues deprive her of what she most needs—the love of others. Her sister is gentle, pretty, conciliatory and indecisive in all matters except for her decision to marry.

The fact that the roles of the sisters are reversed at the end of the novel raises the question as to whether these two images of woman are mutually exclusive in the author's mind. They certainly provide a striking demonstration of the psychologist Erich Fromm's theory that a person must first learn to love him- or herself (and accept the love of others) before becoming capable of loving others. The same principle applies to the family. This story deals with two kinds of survival—physical and

AS SHE DASHED FROM THE LIBRARY A WAVE OF EXCITEMENT SWEPT OVER HER...
READING IS MORE REWARDING THAN BRAD...
GASP!
READING 1990
© Selva, Paris

An Australian poster to promote literacy.

above all psychological—for a girl, a young woman, a human being and a family.

In *I Would Rather Be a Turnip* (1971) another story by the same two well-known authors of children's books, the family is seen in a different light. After her mother's death, twelve-year-old Annie lives alone with her father and an extremely wilful black housekeeper until the housekeeper's nephew, who was born out of wedlock, moves in with them. Annie's hatred of the intruder is expressed in eloquent fantasies, as when she writes a "novel" about an illegitimate child being thrown into a dustbin. Unlike Mary, Annie is able to sublimate her fantasies of violence and eventually she saves the life of the once-hated new family member by shooting a bull that is threatening him. Through this symbolic act, she liberates herself from the constricting world of her prejudices and doubts. The little nephew, who is exceptionally gifted and far more mature than she is, has long since won her over and passed on to her his own love of reading. She comes to understand that the word "family" does not necessarily only describe a blood-relationship.

■ *Keep your cool is the rule*

Awakening sexuality is another common theme in literature for adolescents. At first it is surprising to see how naturally twelve- to fourteen-year-old girls use an erotic vocabulary which still, absurdly, sometimes makes their mothers blush. But this linguistic ease hides a lack of real experience. In most cases, the greater their skill with words, the greater their fear of what lies behind them. But that fear must on no account be admitted. Keep your cool is the rule. So all these girls dream of the kind of great love affair they have seen on television and are bitterly disappointed when they have their own first emotional experience. What's more, they can expect little help from their mothers. We often come across the stereotype of parents who are desperately worried if their fourteen-year-old daughter has not yet dated any boys but are dismayed when she falls in love.

Patty Dann's book, *Mermaids* (1986), for example, which has been turned into a highly successful film, seems to me symptomatic of this conflictual situation that many American mothers impose on their daughters. Fourteen-year-old Charlotte is familiar with her mother's many relationships with men and makes ironic comments about them. As a psychological defence, she goes on a purity trip and decides she wants to become a nun. Unfortunately, she is also her mother's daughter and is constantly falling in love. Despite her "experience", she thinks she is pregnant after her first real kiss. Erotic and religious fanaticism culminate in a scene where she bares her breasts to the crucifix. As George Bernard Shaw said about his Saint Joan, she is "in love with religion".

Adolescents still occasionally go through such phases today. But the situation in this story becomes implausible when mother and daughter both develop a crush on the same man; when the mother's concern for her daughter's welfare is confined to cynical comment; when she takes a malicious delight in stealing her daughter's first love (making Charlotte weep for the first time in her life); and ▸

▸ when she does not even want to come into the house with the father whom her children long to see on his only visit, an incident which verges on disaster.

The real message of this contradictory book remains somewhat obscure. What we are shown is a distorted picture of emancipation, psychological neglect and sarcasm which prevents us from experiencing clear feelings. Just three sentences are devoted to fourteen-year-old Charlotte's first physical experience with a much older man.

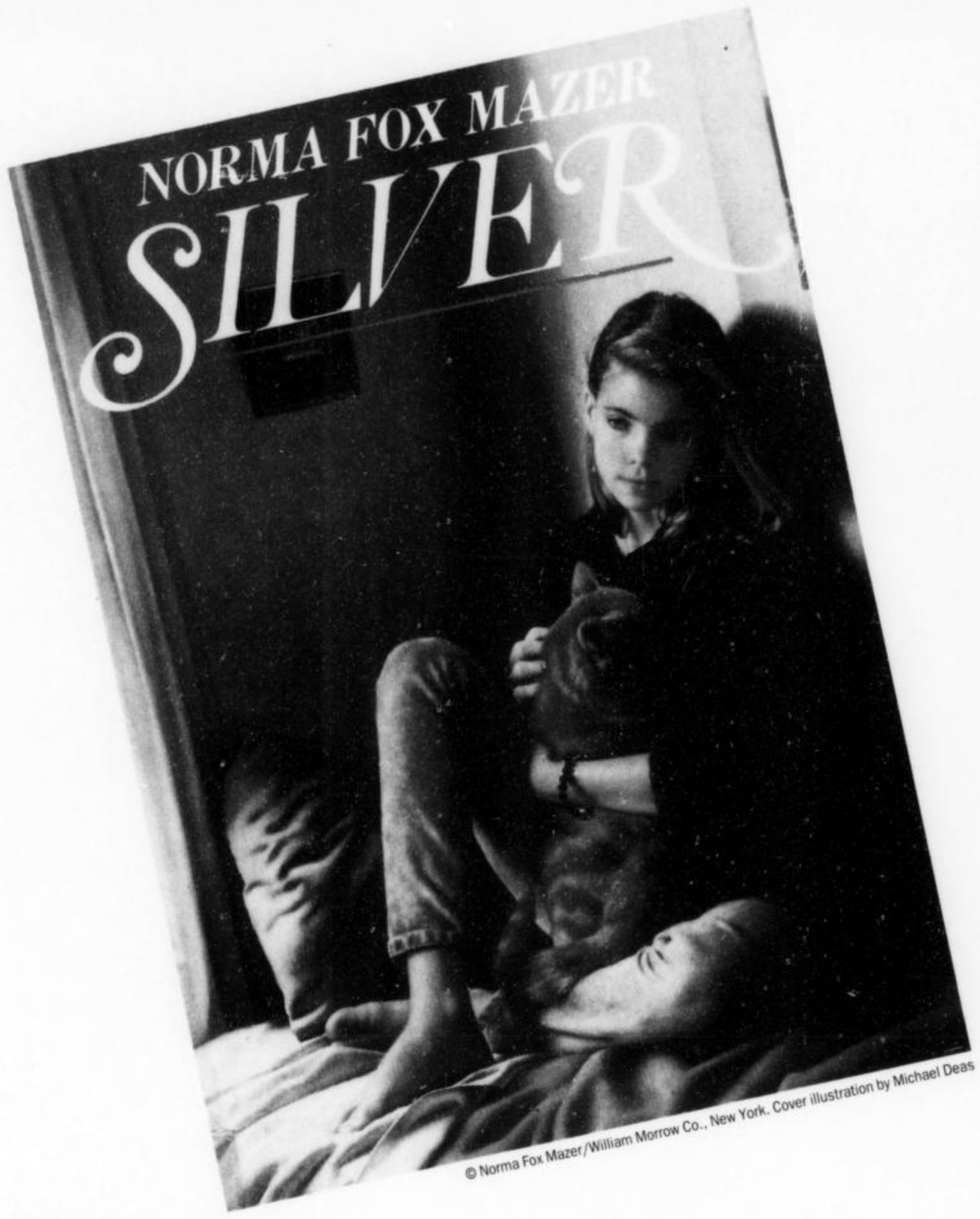
Fortunately, families aren't always so neglectful in adolescent literature. In Lois Lowry's short story, *Anastasia Krupnik* (1979), Anastasia is treated with understanding by her educated and sensitive parents (her father is a professor and her mother an artist) when she rebels against the arrival of her baby brother, whom she hates. Arguments between the parents are worked out with humour and mutual respect, even in the presence of their ten-year-old daughter.

In one particularly moving scene, the daughter questions her mother in great detail about her first experience of love. This conversation is coloured with a striking mixture of timidity and frankness. Love, pain, disappointment, death, weakness and strength are discussed in simple language that even a little girl can understand. This story makes a pleasant contrast with many others in which children and adolescents are ignored when they ask questions and are told that they should know the answers to all their problems by the time they are fourteen.

Down-and-out in Boston

Poverty is another subject which increasingly appears in adolescent literature. In Lois Lowry's *Taking Care of Terrific* (1983) the heroine and her girlfriends decide to bring a little happiness into the lives of a group of poor old women by taking them boating in one of Boston's parks.

In other stories the protagonists are themselves confronted with poverty. In Norma Fox Mazer's novel *Silver* (1988), a fourteen-year-old girl lives in a mobile home with her mother, who works as a cleaner and has a younger boyfriend. The general atmosphere is one of mutual understanding and frankness. Then the daughter starts working secretly as a house-cleaner to help her mother make ends meet. She gets to know other girls and finds out that life always holds problems, sometimes big ones. One of the girls is forced to endure sexual abuse in her rich uncle's house. Her moral shame contrasts sharply with the modest pride of the mobile home dwellers. Here romanticism mingles with blunt social criticism in a way that is neither utopian nor convincingly realistic. Yet the story does capture a slice of life that faithfully reflects what is happening in America today.



© Norma Fox Mazer/William Morrow Co., New York. Cover illustration by Michael Deas

The young heroine of *Silver* (1988), a novel by Norma Fox Mazer, discovers the value of friendship and trust.

Another theme is the experience of Jewish immigrants in the United States, as it was shaped partly by poverty and the ghetto and partly by the events of the Second World War. Judie Angell's book *One Way to Ansonia* (1985), which opens in 1899, contains a number of fascinating portaits of women of different ages. They have a hard time adapting to their new culture and face problems that are due to the weight of their own culture's patriarchal traditions and customs. Once again, the women demonstrate remarkable resourcefulness. The main character displays boundless energy in her battle to acquire education and assert her identity. With her child in tow, she

leaves her family, returning later as an independent woman who is now capable of experiencing happiness.

Getting their man

After reading a number of books for young people it is surprising to see how many girls and women believe that they must attract a boy or a man, not from a position of independence and emancipation, but in order to catch him and get him under their thumb.

The reader may well be surprised by the extent to which these women depend on acceptance by men. To keep the man they love, they are apparently prepared to put up with arrogance, rudeness and boredom, as well as being lectured to and told how to behave. Hilda Colman's *Not for Love* (1983) dishes up all the tired stereotypes of American girlhood: a pseudo-harmonious parental marriage based on indifference; interest in clothes, parties, sports and boys, and anxiety at the emptiness of vacations. It takes the political commitment of a man friend—extremely handsome of course—to lead the main character, Jill, in a different direction and to remain true to her new ideals even when her mentor seems to let her down.

Another book, *Dear Lovey Hart, I am Desperate* (1975), is more subtle. In her capacity as the university newspaper's "Miss Lonely Hearts", a female student gradually comes to understand the differences between superficial and deeper feelings, conflicts and solutions. In the process she learns about herself and her own contradictions.

The mothers portrayed in these two books are another striking example of the clear-cut contrasts that still typify the image of the average woman. They are either helpless and resigned or thoroughly self-assured, hard-working and co-operative. They show respect and understanding (or indifference) to their grown-up daughters. When it comes to love affairs, the daughters hardly ever turn to their mothers, as if they fear incomprehension or rivalry.

But for the most part these women of all ages are imaginative, energetic and determined to make sense of their lives. In the final analysis, all the stories discussed here convey a simple message: never give up the search. ■

"Books for children and adolescents give a good idea of what young people think about their elders."

Valérie Winckler © Rapho, Paris

DOSSIER

Equality between men and women, a priority for UNESCO

In accordance with its mandate, UNESCO is working to improve the status of women worldwide. Its action, which explores many different fields, calls for standard-setting instruments, training, supervising studies and research, literacy campaigns (60 per cent of the 130 million children with no access to schooling are girls), pilot projects, conferences, seminars, symposia, study grants, the compilation of statistics, and publications.

Sexist schoolbooks

A teaching guide entitled *Down with Stereotypes!* shows how sexist models which belittle women are transmitted from generation to generation. Most of the messages conveyed to pupils, students and children by school textbooks and children's literature do not take into full account the fact that women's life patterns have changed significantly in recent decades.

Women from different cultural, social and traditional backgrounds have proved that they can not only follow roles and careers which have been traditionally reserved for men, but that they can contribute new outlooks and methods to them. However, this change has not been fully reflected as yet in school textbooks and children's literature; nor has men's increasing participation in roles and careers which have been traditionally regarded as reserved for women.

Some school textbooks and children's books still convey messages which are largely false and out-of-date. They do not encourage or consolidate the changes that are taking place and are not adjusted to the new situations. The goals of the United Nations Decade for Women (1976-1985) were to promote equality between men and women; women's participation in development; and women's contribution to the strengthening of peace.

Down with stereotypes

It has thus become urgent to eliminate sex stereotyping in school education and to see that schools endeavour to promote positive and egalitarian attitudes between the sexes. This idea has been reaffirmed on several occasions, notably at the World Conference of the United Nations Decade for Women (Copenhagen, July 1980), which urged governments "to take all necessary measures to eliminate stereotypes on the basis of sex from educational material of all levels". When strategies for the advancement of women were adopted at the World Conference to review the Decade (Nairobi, July 1985), it was recommended that "studies on women's contribution to all aspects of development" be included in school curricula. The Report of the Fourth World Conference on Women (Beijing, September 1995) identified as a critical area of concern "stereotyping of women and inequality in women's access to and participation in all communication systems, especially in the media".

Women and the media

The Report stresses that "the continued projection of negative and degrading images of women in media communications—electronic, print, visual and audio—must be changed. Print and electronic media in most countries do not provide a balanced picture of women's diverse lives and contributions to society in a changing world. In addition, violent and degrading or pornographic media products are also negatively affecting women and their participation in society. Programming that reinforces women's traditional roles can be equally limiting."

Changes can only occur when those responsible for the conception, writing, illustrating, editing and interpretation of school textbooks and children's literature are convinced that the perpetuation of stereotyped sex roles and images does have negative effects on society as a whole.

Further reading

UNESCO Publications,
1, rue Miollis, 75732 Paris Cedex 15, France.
Tel.: (33) (0)1 45 68 43 00; Fax: (33) (0)1 45 68 57 41;
Web home page: http://www.unesco.org/publishing

Breaking the Silence. Voices of women from around the world, Anees Jung, 1997.

Gender differences in learning achievement, 1996.

Down with Stereotypes! Eliminating sexism from children's literature and school textbooks, Andrée Michel, UNESCO, Paris 1986.

An entire issue of the *UNESCO Courier*: "Women, one half of heaven" (September 1995).

Key dates

1975: International Women's Year
1976-1985: United Nations Decade for Women
8 March: International Women's Day

an LBRZ and ZKRR ADVENTURE

UNESCO'S SECRET

ALTEAU DOXUAN

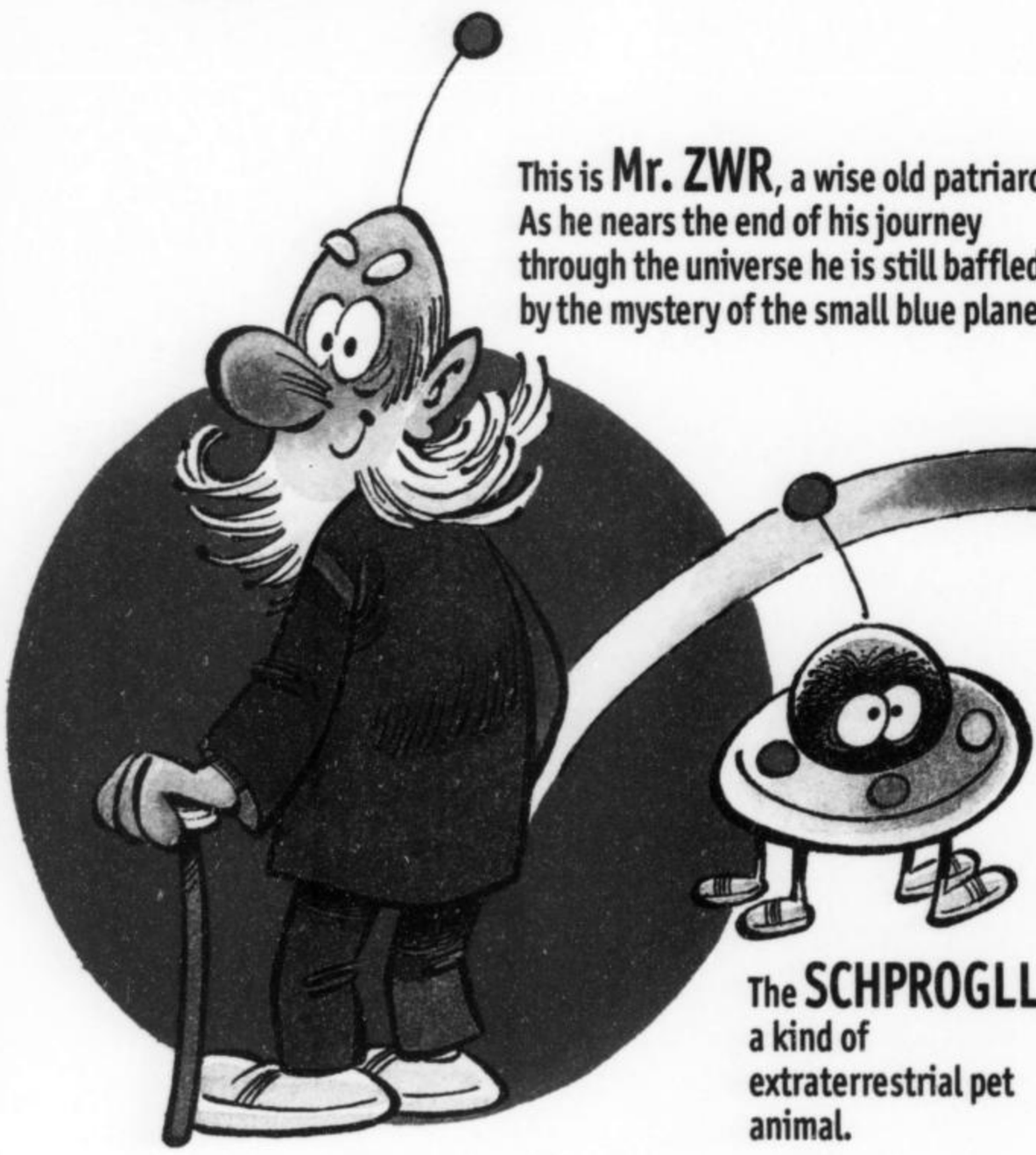
ZKRR and **LBRZ** are members of a team of extraterrestrial space explorers. As our story begins, they have investigated all the planets except one—Planet Earth.

The two little extraterrestrials are equipped with a powerful device (the facial encryption unit) that enables them to move around the human world incognito. Only our readers can see them as they really are.

ZKRR is the smarter of the two. He takes his mission very seriously.

LBRZ is more of a goofball. His head is always in the stars.

This is **Mr. ZWR**, a wise old patriarch. As he nears the end of his journey through the universe he is still baffled by the mystery of the small blue planet.



The **SCHPROGLL**, a kind of extraterrestrial pet animal.

Will our friends aboard their flying saucer succeed in unlocking the secret of this unknown world? Read on to find out. . . .

Comic strip (pages 21-72) © *Unesco Courier*

KWWWRT222
KRRKRWT222
FRRWCHTR22
*

* TRANSLATION: WE MADE IT! AT LAST! THIS TIME WE MADE IT!

EARTH AHOY, SIR! PLANET EARTH!!!

WE'RE THERE! EARTH!

OK, OK, TAKE IT EASY, I'M NOT DEAF! GO AND TELL ZKRR AND LBRZ WE'VE ARRIVED!

AND TELL THEM TO COME AND JOIN ME IN THE INSTRUMENT BAY ...

OH! AND TELL THEM ...

?!

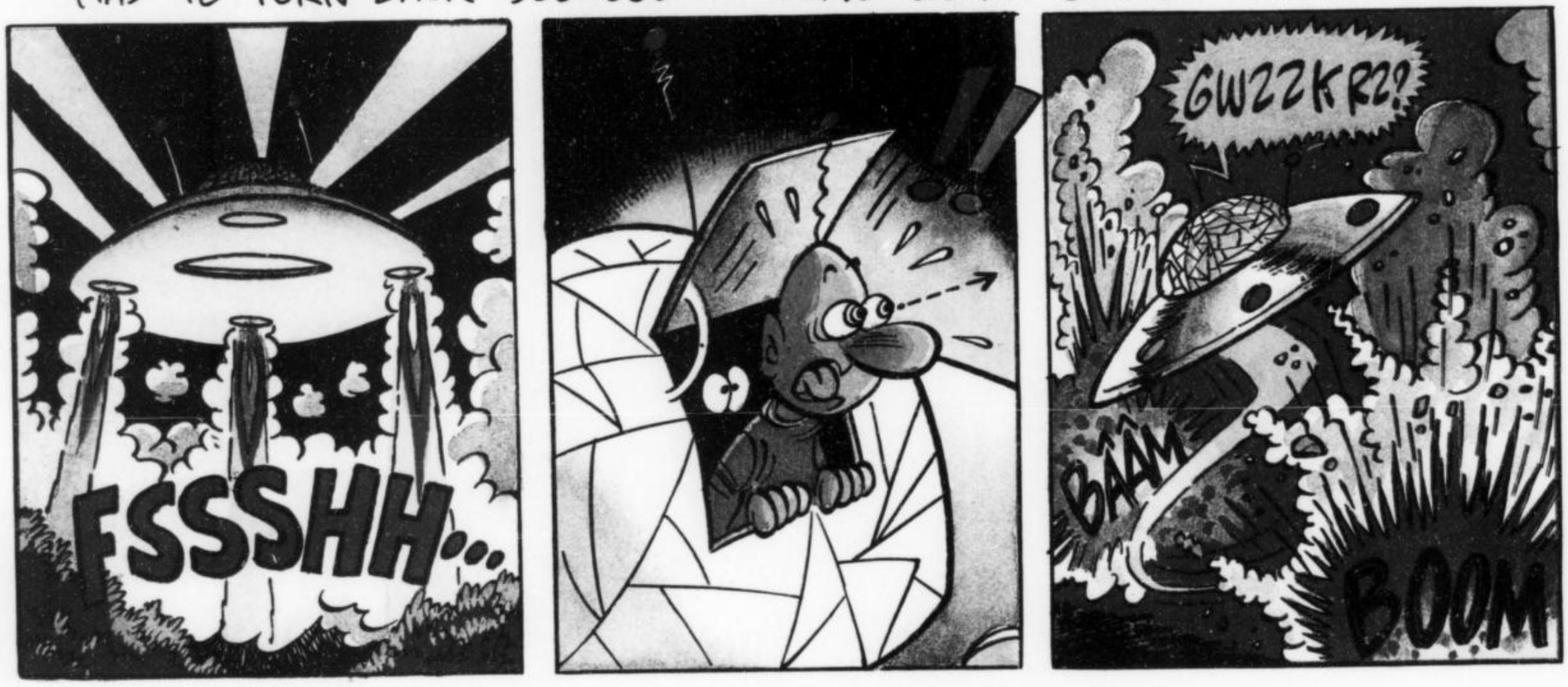
HEY, WHERE'D HE GO?

PAH!

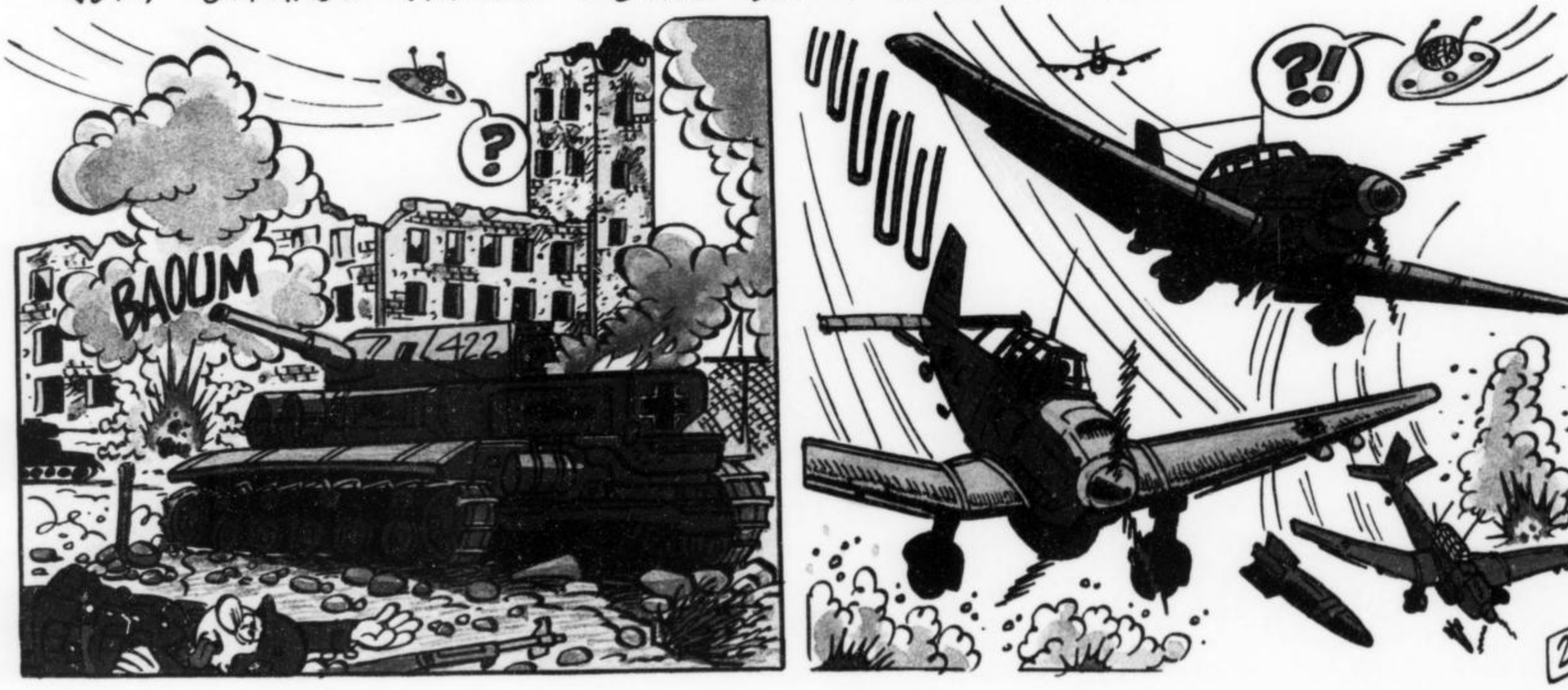
ALTEAU & DOXUAN 1995

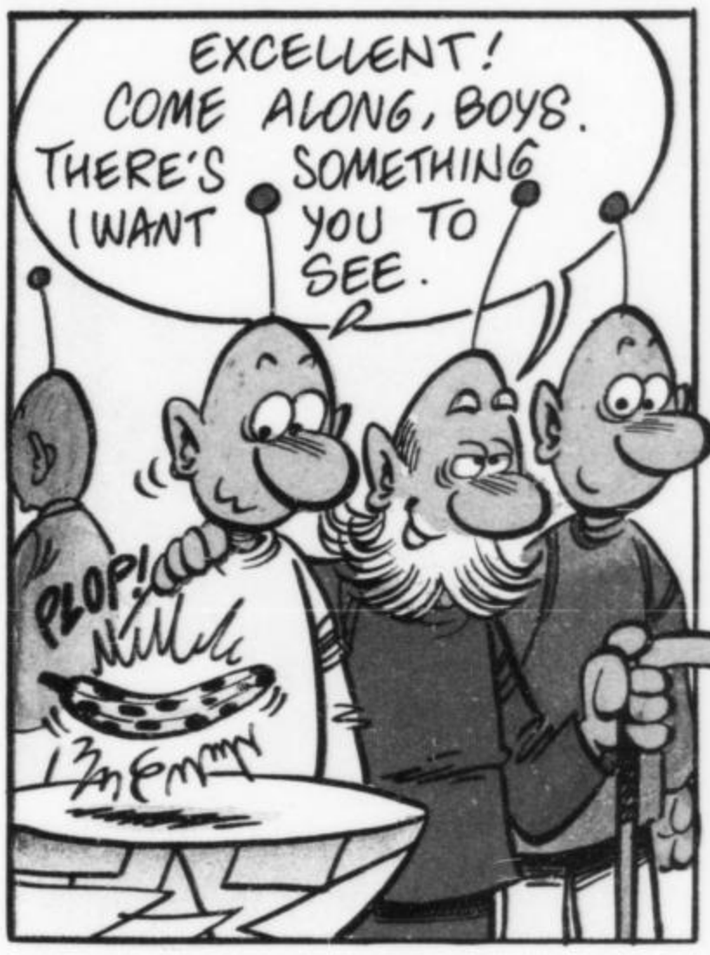
FLIGHT LOG: WE ARE NOW NEARING THE END OF OUR EXPLORER MISSION ...
CLIC!
EARTH IS THE ONLY PLANET IN OUR SECTOR WE HAVEN'T STUDIED YET...
ACTUALLY, WE SHOULD HAVE STARTED WITH EARTH!
BUT THE SCOUTING PARTY WE SENT OUT TO MEET THE EARTHLINGS AT THE BEGINNING OF OUR VOYAGE...
WZZZT

HAD TO TURN BACK BECAUSE OF SOME WEIRD GOINGS-ON...



VERY STRANGE THINGS I STILL DON'T UNDERSTAND.





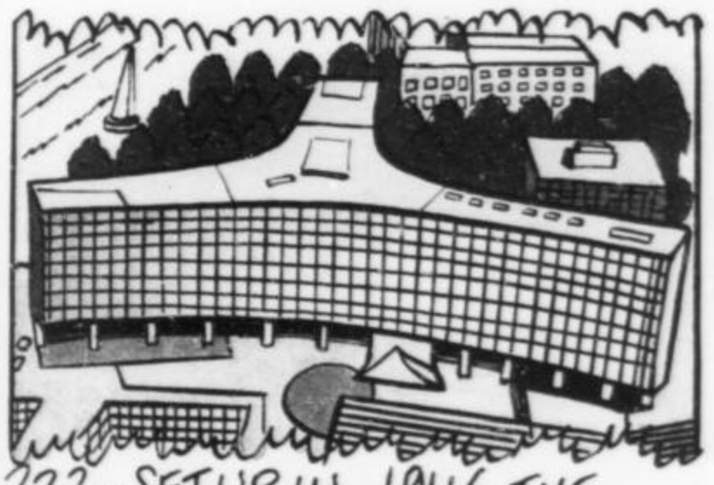
22222... HELD THIS WEEK AT UNESCO HEADQUARTERS IN PARIS... 2222GG2222...

3

...22222 SCIENTISTS, ARTISTS AND POLITICIANS FROM ALL OVER THE WORLD MEETING HERE HAVE BEEN SPEAKING ABOUT UNESCO'S KEY ROLE IN... 6222222222222...

...22222 A GREAT STANDING OVATION AS THE REPRESENTATIVE OF UNESCO HANDS OVER THE... 222222...

222222... REMIND VIEWERS THAT 185 COUNTRIES ARE NOW MEMBERS OF UNESCO... IT EMPLOYS 2222... PEOPLE WORLD-WIDE...



222... SETUP IN 1946, THE **U**NITED **N**ATIONS **E**DUCATIONAL **S**CIENTIFIC AND **C**ULTURAL **O**RGANIZATION ACTS... 222 6222222222 **CLACK!**

GRRR! ON THE BLINK AGAIN. WE'LL HAVE TO GET A NEW ONE WHEN WE GET BACK!

GZZZZZZ

FFRCHHH

BOM!

WHAT IS A "UNESCOW", MR ZWR?

UNESCO, LBR2, UNESCO... I DON'T KNOW MUCH MORE THAN YOU. IT SOUNDS TO ME LIKE SOME SORT OF BIG ORGANIZATION FOR SOLVING ALL THE EARTHLINGS' PROBLEMS.

SO PERHAPS WE SHOULD START BY GETTING IN TOUCH WITH THIS, ER, UNESCO?

PRECISELY, ZKRR! GET DOWN THERE AND SEE WHAT IT'S ALL ABOUT! BUT BE CAREFUL...

AND DON'T TAKE TOO LONG ABOUT IT YOU KNOW IF WE'RE NOT IN TIME FOR THE NEXT EXIT WINDOW WE COULD FIND OURSELVES STUCK IN THIS SYSTEM!

HOW MUCH TIME DO WE HAVE, BOSS?

HERE!

IT'S A WRLSHRP* IT WILL GRADUALLY SHRINK, AND WHEN IT'S DISAPPEARED COMPLETELY YOU MUST RETURN AT ONCE.

WHAT IS IT?

* SHRINK-OMETER.

BY THE WAY, LBR2...

SIR?

NO FUNNY BUSINESS THIS TIME, EH?

ZKRR? WHAT DID THE OLD MAN MEAN, "NO FUNNY BUSINESS THIS TIME?"

YOU REALLY DON'T KNOW WHAT HE MEANT?

UH, NO!

THAT LITTLE CRITTER YOU BROUGHT BACK. THE ONE WITH ALL THE TEETH THAT TRIED TO GOBBLE US UP!

SOME TIME LATER...

SWITCH ON THE FACIAL ENCRYPTION UNIT SO WE CAN MIX WITH THESE HUMANS WITHOUT BEING NOTICED.

UNESCO

YOU'RE RIGHT! I NEARLY FORGOT!

MIA DOGO.

EINVERSTAN-DEN!

MUCHAS GRACIAS !!

QUICK!

APA KABAR ?

HEAR THAT? THIS MUST BE A MEETING OF EARTHLING LEADERS. WE'RE IN LUCK!

WOW! SO MANY PEOPLE!! IS IT LIKE THIS EVERYWHERE, 2KRR?

THERE ARE BILLIONS OF THEM. LBR2!

YOU QUITE SURE THEY REALLY ARE EARTH-LING LEADERS, 2KRR?

LET'S FOLLOW THEM AND SEE WHAT HAPPENS !!

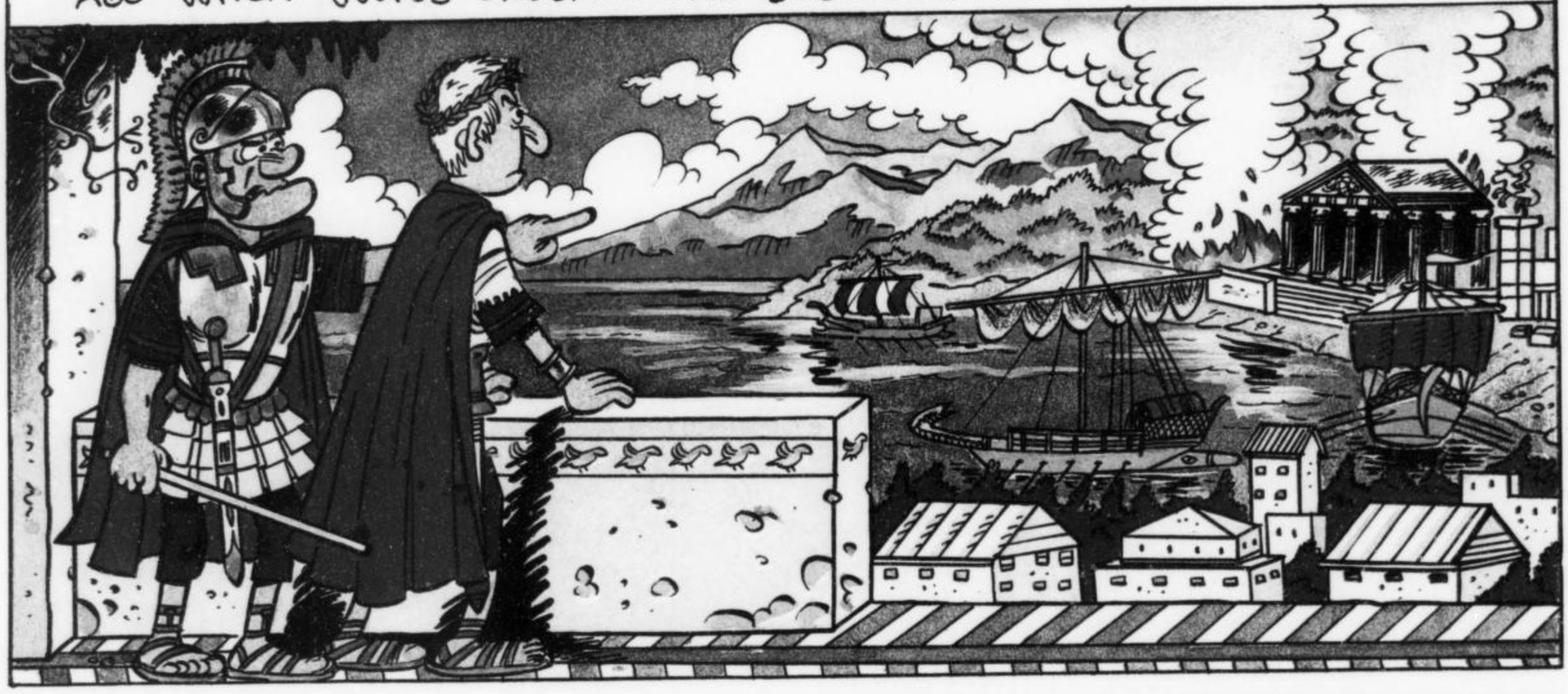
LADIES AND GENTLEMEN, FIRST OF ALL ...

TRY AND LOOK MORE HUMAN OR SOMEONE WILL NOTICE US!

THE DRAWING YOU SEE BEHIND ME ...

SHOWS THE NEW LIBRARY OF ALEXANDRIA.

"AS YOU KNOW, THE OLD ONE WAS DESTROYED NEARLY 2000 YEARS AGO WHEN JULIUS CAESAR WAS BESIEGED IN ALEXANDRIA.

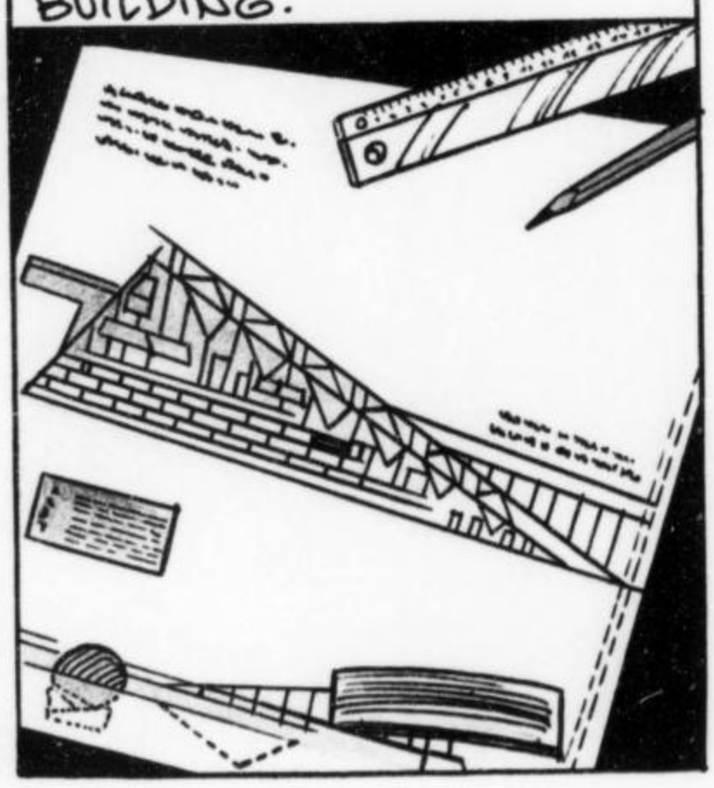


IT HAD BEEN FOUNDED IN 295 BC AND FOR CENTURIES WAS THE INTELLECTUAL CENTRE OF THE ANCIENT WORLD. JUST THINK, IT HOUSED AS MANY AS 700,000 PAPYRUS ROLLS.

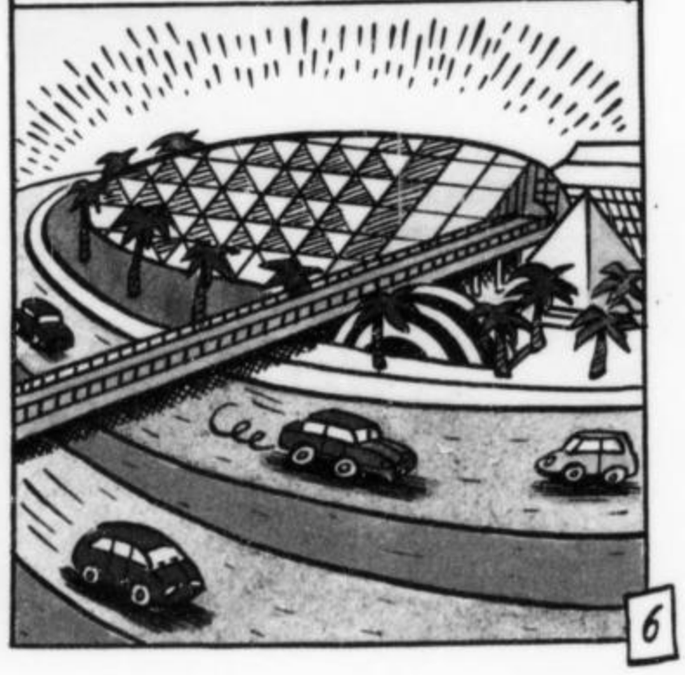
AN ARMY OF SCHOLARS AND SCRIBES SPENT THEIR LIVES TRANSLATING AND COPYING MANUSCRIPTS LENT TO THEM BY OTHER LIBRARIES. ITS FOUNDER'S IDEA WAS TO GATHER TOGETHER ALL THE WORLD'S BOOKS.

SINCE 1986, UNESCO HAS BEEN WORKING TO RECREATE THE LIBRARY, CARRYING OUT PREPARATORY STUDIES, FOR INSTANCE ...

OR ORGANIZING AN ARCHITECTURAL COMPETITION FOR THE DESIGN OF THE NEW BUILDING.



EQUIPPED WITH ALL THE LATEST TECHNOLOGY, IN THE 21ST CENTURY THE "ALEXANDRINA NOVA", LIKE THE OLD LIBRARY, WILL BE A MARVELLOUS STOREHOUSE OF KNOWLEDGE AND A GREAT PLACE FOR EAST AND WEST TO EXCHANGE IDEAS.



700.00 ROLLS OF PAPYRUS. HOW MANY CD-ROMS IS THAT?

OH, ER, UM...

I DONT GET IT, 2KRR. THAT DIDN'T LOOK ANYTHING LIKE AN ASSEMBLY OF EARTHLING LEADERS.

WHOOAH!

I KNOW, LBR2, I KNOW... LET'S ASK THE HUMAN WHO...OOPS !!!

DD

WZZKR!

OUCH!

ZZZ

SBLAM

* LOOK OUT!

YOU ALL RIGHT? NOTHING BROKEN?

ER, I DON'T THINK SO. THANK YOU, LADIES.

OH! SORRY, GENTLEMEN! THIS FLOOR'S LIKE A SKATING RINK!

CAN WE GIVE YOU A HAND WITH ALL THAT STUFF YOU WERE CARRYING?

THANKS, THAT'S VERY KIND OF YOU. SAY, I'VE NEVER SEEN YOU AROUND HERE BEFORE. YOU MUST BE THE TRAINEES MS YAMILA TOLD ME ABOUT...

NO! WE ARE FROM PL...

YEOOW!

YES, THAT'S RIGHT, WE'RE THE TRAINEES!! TEE-HEE!

PAF!

SO UNESCO IS JUST A KIND OF BIG LIBRARY?

A BIG... HA! HA! HA! THAT'S GOING A BIT FAR. BUT IT'S TRUE, UNESCO HAS ALWAYS BEEN VERY INTERESTED IN BOOKS.

TAKE THE INDEX TRANSLATIONUM FOR EXAMPLE. THE FIRST EDITION PUBLISHED BY UNESCO CAME OUT IN 1948...

ER, THE WHICH INDEX ???

THE INDEX TRANSLATIONUM. IT TELLS YOU WHETHER A BOOK'S BEEN TRANSLATED INTO SUCH-AND-SUCH A LANGUAGE AND WHICH ARE THE WORLD'S MOST TRANSLATED BOOKS. IT'S UPDATED EVERY YEAR AND...

IT'S BEEN COMPUTERIZED SINCE 1979 AND ... OH MY GOSH!

HEY! WHAT THE...?

ZOUF!

?!?!?!

O ROMEO, ROMEO! MENGAPA KAU ROMEO? JANGAN AKUI KETURUNANMU DAN NAMAMU! ATAU JIKA TIDAK BEGITU, JADILAH KEKASIHKU DAN AKU BUKAN LAGI ORANG CAPULET.

AKU TERUS MENDENGARKAN, ATAU MESTI BICARA?

KASIH, DEMI BULAN KERAMAT YANG SINAR PERAKNYA MENYEPUH PUNCAK POHON-POHON DI SANA AKU BERSUMPAH.

O JANGAN SUMPAH DEMI BULAN! DIA SUKA BERUBAH TIAP BULAN SEPANJANG JALANNYA.

TOC! TOC! TOC!

DON'T BE ALARMED, YOU GUYS. I'M NOT CRAZY, WE'RE LEARNING TO SPEAK INDONESIAN THROUGH PLAY-ACTING ...

AND THAT WAS A BIT OF SHAKESPEARE WITH THE ONE AND ONLY MRS MOORE AS JULIET...

AND THE ONE AND ONLY MR LASCALA AS ROMEO!

SEE YOU TOMORROW, MRS MOORE!

SEE YOU MR LASCALA!

AND DON'T FORGET TO LEARN YOUR LINES.

YES, I HAD THIS IDEA WHEN I WAS LOOKING THROUGH THE CATALOGUE OF REPRESENTATIVE WORKS.

UM, REPRESENTATIVE WORKS?

WHAT? YOU DON'T KNOW ABOUT THAT EITHER?

WELL, WE'VE ONLY JUST STARTED ...

SANTA MARIA

ALL RIGHT THEN, IT'S A COLLECTION OF TRANSLATIONS OF MASTERPIECES OF LITERATURE FROM ALL OVER THE WORLD AND FROM EVERY AGE, FROM CAO XUEQIN IN FRENCH TO SHAKESPEARE IN INDONESIAN. OVER 1,000 SO FAR IN A HUNDRED DIFFERENT LANGUAGES.

SO UNESCO'S KIND OF A PUBLISHING HOUSE?

WELL IT'S TRUE UNESCO PUBLISHES LOTS OF THINGS...

REFERENCE BOOKS LIKE THE INDEX, HISTORY BOOKS LIKE THE GENERAL HISTORY OF AFRICA, COLLECTIONS LIKE THE WORLD HERITAGE SERIES, MAGAZINES LIKE THE COURIER AND MUSEUM...

BUT OF COURSE THAT'S JUST ONE OF ITS ACTIVITIES. NOT IT'S MAIN PURPOSE AND... BUT LOOK WHO'S HERE!

TEE HEE! WHO'S THAT?

IT'S MR RANKAR. HE'S HERE TO MAKE A RECORDING FOR UNESCO'S TRADITIONAL MUSIC COLLECTION AND HE'S GIVING A CONCERT TONIGHT IN THE MAIN CONFERENCE HALL!

PLINK PLOÏNK PLONK

COME ALONG, DON'T LET'S DISTURB HIM WHILE HE'S REHEARSING FOR THE BIG NIGHT.

THE IDEA OF THIS COLLECTION IS TO PRESERVE WHAT YOU MIGHT CALL THE NON-MATERIAL HERITAGE AND MAKE IT MORE WIDELY KNOWN: MUSIC, DANCE, ORAL TRADITIONS, CUSTOMS ...

IT ALL COMES DOWN TO THE IDEA OF THE CULTURAL AND NATURAL HERITAGE.

THE, UM, ER, ? HERITAGE?

DON'T TELL ME YOU DON'T KNOW ANYTHING ABOUT THAT EITHER!! I SUPPOSE YOU'VE NEVER HEARD OF ABU SIMBEL THEN?

UH, WELL, ACTUALLY ...

LEAVING NICE MR LASCALA BEHIND, OUR EXTRATERRESTRIAL FRIENDS TAKE TO THE SKIES.

ROAD HOGS!

I THOUGHT I'D BETTER TELL HIM WE KNEW ALL ABOUT ABU SIMBEL. I'VE GOT A HUNCH WE CAN LEARN A LOT ABOUT UNESCO THERE. YOU SURE THIS IS THE WAY?

TRUST ME, 2KRR. BY MY RECKONING WE SHOULD BE THERE VERY SOON...

THIS MUST BE IT.

LET'S HIDE THE SAUCER AND TAKE A CLOSER LOOK!

SAY, LBR2, THIS DOESN'T LOOK MUCH LIKE THE WAY WE WERE TOLD IT WAS!

HMMM, MAYBE THEY'VE DONE SOME WORK ON THE PLACE...

HEY YOU GUYS, OVER HERE!

COULD YOU TAKE MY PICTURE IN FRONT OF THAT BUDDHA? JUST PRESS THIS BUTTON.

?

WELL, I... OH SURE.

CLICK

THANKS! FUNNY WAY TO HOLD A CAMERA BUT THE PHOTO'S PRETTY GOOD.

IS THIS YOUR FIRST VISIT TO BOROBUDUR?

BOROBUDUR?? YOU MEAN THIS ISN'T ABU SIMBEL?

ABU... HA!HA!HA! YOU HAD ME FOOLED FOR A MINUTE THERE! YOU'D HAVE TO BE A MARTIAN NOT TO KNOW EGYPT FROM INDONESIA!

ACTUALLY, YOU KNOW, I JUST CAME FROM ABU SIMBEL.

I'M DOING A ROUND-THE-WORLD TOUR OF PLACES THAT ARE ON THE WORLD HERITAGE LIST. LOOK AT THESE...

THERE I AM IN FRONT OF ABU SIMBEL.

THAT'S ME NEXT TO CHARLEMAGNE'S THRONE IN AACHEN.

HERE I AM AT PERSEPOLIS, IN IRAN.

THEN THERE'S MACHU PICCHU, MONT ST MICHEL, VENICE, KATHMANDU, THE GREAT WALL OF CHINA ...

AND THAT'S ONLY FOR STARTERS. THERE WERE 506 SITES ON THE LATEST LIST PUBLISHED BY UNESCO'S WORLD HERITAGE CENTRE !!

UNESCO! DID YOU SAY UNESCO??

WHY, Y-Y-Y-ES!!

YOU SEEM SURPRISED, BUT UNESCO PLAYS AN IMPORTANT PART IN PRESERVING THE HERITAGE!

IT'S PARTLY THANKS TO UNESCO THAT WE CAN ADMIRE THIS WONDER OF THE WORLD HERE TODAY.

YOU CAN'T IMAGINE THE STATE THIS TEMPLE WAS IN BACK IN THE SIXTIES!

AFTER A THOUSAND YEARS OF GOOD TIMES AND BAD, THE PLACE WAS FALLING APART...

SOMETHING HAD TO BE DONE TO SAVE THIS MASTERPIECE OF HUMAN GENIUS!

BUT IT WAS GOING TO COST A FORTUNE!

IT NEEDED ARCHAEOLOGISTS, ARCHITECTS, CHEMISTS, GEOLOGISTS, SEISMOLOGISTS- ALL KINDS OF OLOGISTS!

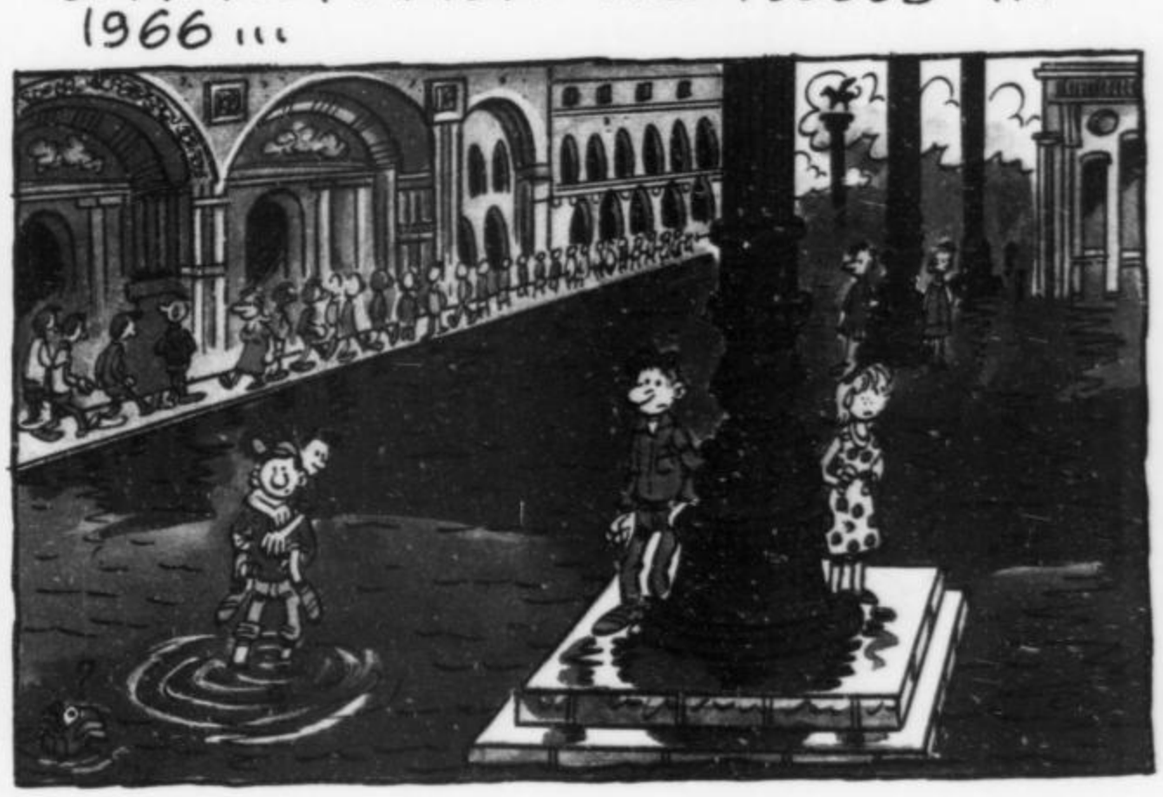
INDONESIA COULDN'T COMPLETE THE RESTORATION ALL ON ITS OWN...

SO THAT WAS WHERE UNESCO CAME IN!!

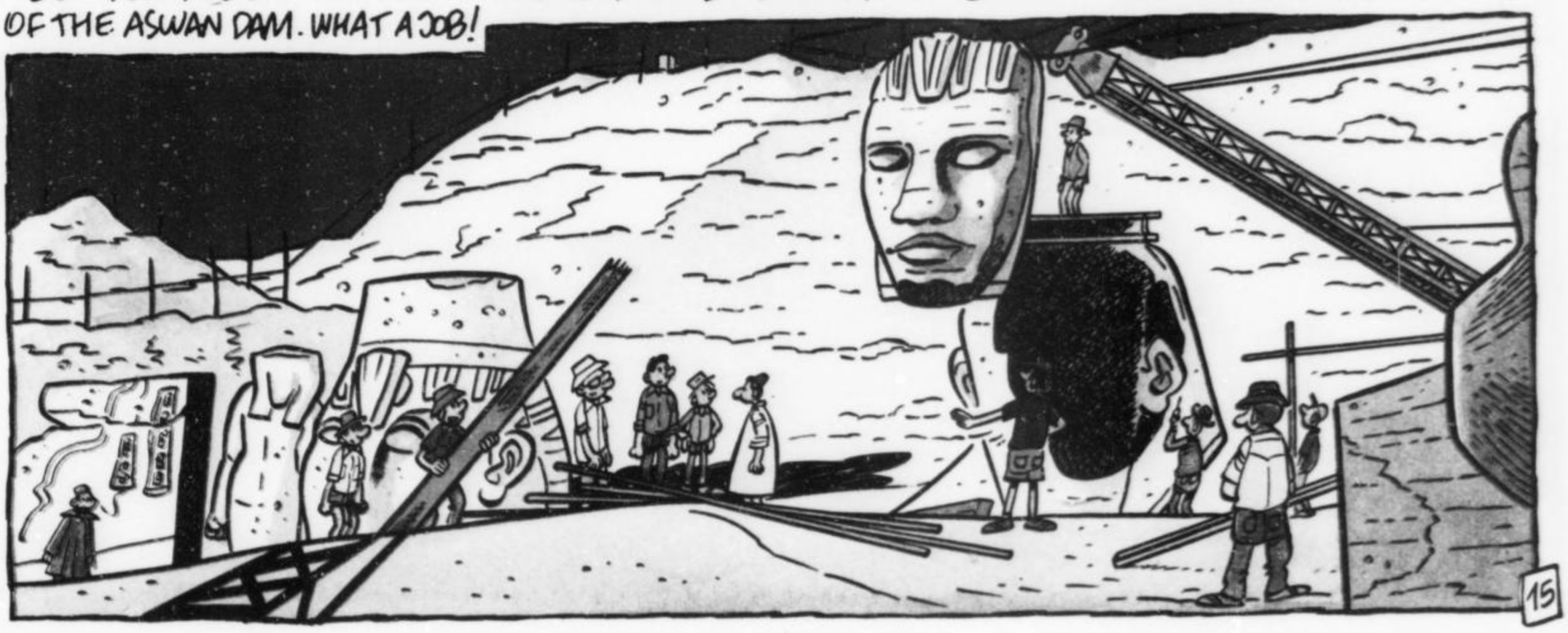
IN 1972 IT LAUNCHED AN INTERNATIONAL CAMPAIGN TO SAVE BOROBUDUR...

TWENTY-NINE COUNTRIES ANSWERED UNESCO'S APPEAL FOR MONEY AND TECHNICAL SUPPORT TO HELP INDONESIA. IT TOOK TEN YEARS - OVER A MILLION BLOCKS OF STONE HAD TO BE SHIFTED!...

TWENTY-FIVE SO FAR, TO BE PRECISE. THERE WAS ONE FOR VENICE, FOR EXAMPLE, AFTER THE FLOODS IN 1966...



BUT THE MOST FAMOUS OF ALL WAS THE FIRST: BETWEEN 1960 AND 1980 AROUND 20 TEMPLES IN NUBIA WERE MOVED BODILY TO SAVE THEM FROM THE WATERS OF THE ASWAN DAM. WHAT A JOB!



HEY! WHAT'S YOUR PAL UP TO ?!

?

YOO-HOO! LOOK WHAT I FOUND, ZKRR!

OH NOOO !!

WE CAN TAKE IT BACK WITH US, THERE'S PLENTY MORE WHERE THIS CAME FROM.

OH NO YOU DON'T !!

PUT THAT THING RIGHT BACK WHERE YOU GOT IT FROM! PRONTO!

B-B-B-BUT !!!

GEE !!! IT WAS ONLY A JOKE!

MMH MMH !!!

OKAY, OKAY, THERE'S ENOUGH TRAFFICKING IN STOLEN WORKS OF ART AS IT IS!

YES, AND UNESCO IS TRYING TO CRACK DOWN ON THAT PROBLEM TOO!

YOU MEAN UNESCO'S A KIND OF POLICE FORCE AS WELL?

NO, NO. THAT'S NOT ITS JOB. IT HELPS COUNTRIES TO SEE THAT THEY HAVE THE LAWS AND THE RESOURCES THEY NEED. THAT'S WHAT HAPPENED IN CAMBODIA.

AH, HERE'S MY CAR. MUST GO. I'M TAKING A PLANE FOR THE GALAPAGOS IN AN HOUR'S TIME.

WHAT ARE YOU GOING TO DO THERE?

WHY, CONTINUE MY TOUR OF WORLD HERITAGE SITES OF COURSE!

YOU MEAN THERE'S A MONUMENT LIKE THIS THERE AS WELL?

NO, THERE AREN'T ANY MONUMENTS AT ALL.

?

IT'S A NATURAL SITE. A CONVENTION ADOPTED BY UNESCO'S GENERAL CONFERENCE IN 1972 ALLOWS FOR NATURAL SITES AS WELL TO BE INCLUDED ON THE WORLD HERITAGE LIST.

THE GRAND CANYON AND THE GALAPAGOS ARE JUST AS MUCH PART OF THE COMMON HERITAGE AS THE TAJ MAHAL OR CHARTRES CATHEDRAL.

BUT I MUST BE ON MY WAY. IF I'M GOING TO DO IT ALL IN 80 DAYS THERE'S NO TIME TO SPARE...

VROAP

THERE THEY ARE!

STOP THEM!

DON'T MOVE!

HEY!

I DON'T KNOW WHAT THEY WANT BUT WE'D BETTER GET OUT OF HERE! COME ON!

MOVE IT! QUICK, THEY'RE OVER THERE!

WE'VE GOT TO CATCH THEM!

WHAT'S GOING ON?

SSSHHH! TWO OF THEM ARE COMING BACK.

WHERE COULD THEY HAVE GONE TO?

PHEW!

NO MISTAKE ABOUT IT THIS TIME. I SAW THEM WITH MY OWN EYES TAKING A STATUETTE!

ANOTHER FINE MESS YOU GOT US INTO!!

IT'S A GOOD JOB WE MANAGED TO GET AWAY! IF WE HADN'T...

SCRÎÎÎÎÎCHHHSCRRRRCRR

GOOD GRIEF, NOW WHAT? WHAT'S THAT NOISE?

SCRRRRRSCR

AAARGH! WHAT THE XRTZ!!

KRÂK!

...SSCRRRSCRR

HOLD ON TIGHT!

SSSCRRRFRCHHRFFCHRT

FFCHHHHHHHHH...

SCRÂCH!

THAT WAS A CLOSE CALL! CAN YOU FIX IT, LBR2?

MAYBE, IF YOU CAN FIND ME SOME FRWYT...

WHERE D'YOU THINK I'M GOING TO FIND FRWYT AROUND HERE?

YOU BETTER HAD OR ELSE...

OKAY, STAY RIGHT THERE! I'LL HAVE A LOOK AROUND BUT I DON'T RECKON I'LL FIND ANY FRWYT IN THESE PARTS.

WHAAH!

TAP!

TRALALEE! TRALALA! YOOPEE! HOORAY!

I'VE BEEN ACCEPTED! CAN YOU BELIEVE IT?

ER, WHO BY?

ARTISTS ACROSS FRONTIERS!

ARTISTS ACROSS FRONTIERS?

RIGHT, IT'S A PROGRAMME OF UNESCO'S INTERNATIONAL FUND FOR THE PROMOTION OF CULTURE!

UNESCO!

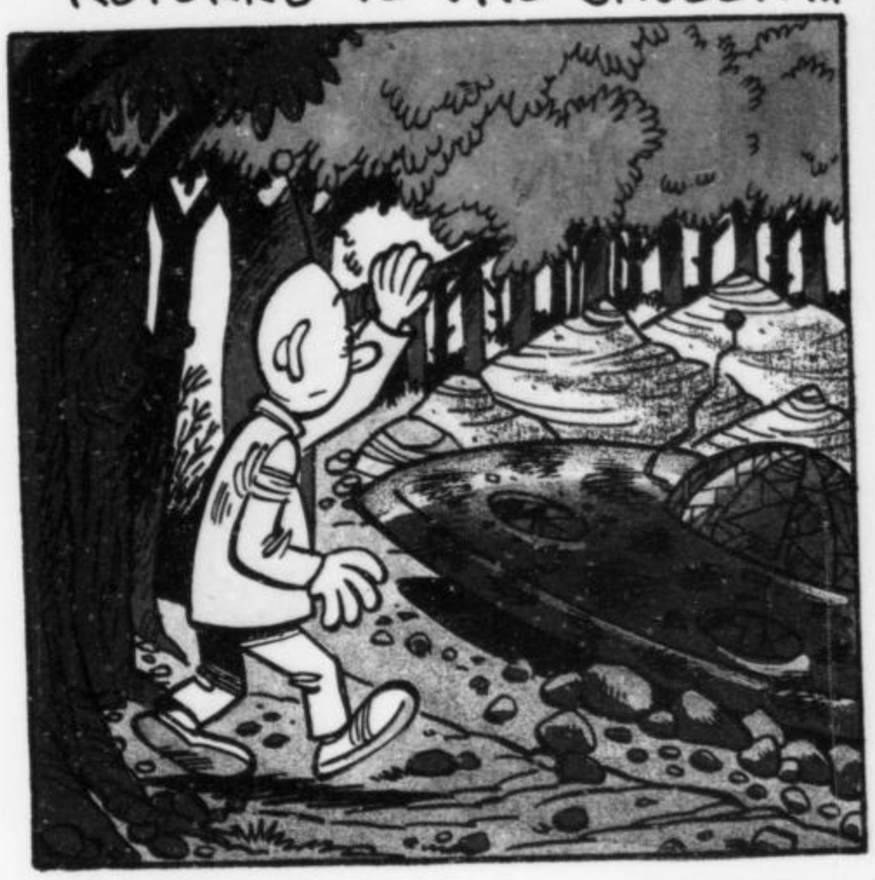
IT'S TO HELP YOUNG ARTISTS LIKE ME. THERE ARE TRAINING GRANTS AND LIVING ALLOWANCES, THERE'LL BE PRIZES...

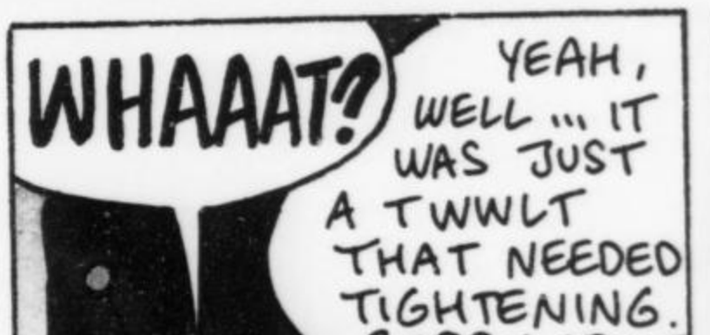
THAT SO? I THOUGHT UNESCO ONLY DEALT WITH CONSERVATION.

NOT AT ALL! IT'S ALSO CONCERNED WITH THE ARTS. IT HELPS FILM-MAKERS IN DEVELOPING COUNTRIES, ORGANIZES EVENTS TO GET PEOPLE INTERESTED IN CONTEMPORARY MUSIC ...

AND THEN THERE'S ITS WORK IN THE COPYRIGHT FIELD. THAT LITTLE © SYMBOL YOU SEE IN BOOKS STARTED LIFE WITH UNESCO.

THAT EVENING... 2KRR RETURNS TO THE SAUCER...





2KRR, I TOLD YOU I WAS SORRY!

OK, OK, LET'S FORGET ABOUT IT!

TRY TO CONTACT THE SAUCER AGAIN.

AYE AYE, SIR!

SURE YOU'RE NOT STILL SORE AT ME?

NO, NO!

FRWRRRTCH FRWRRTCH FRRR...

SO! THERE YOU ARE AT LAST! HOW'S IT GOING?

AH, HELLO MR 2WR. WELL, FROM WHAT WE'VE SEEN THIS UNESCO ISN'T AT ALL WHAT WE THOUGHT IT WAS.

SO WHAT DO YOU THINK IT IS, MR 2KRR?

KIND OF HARD TO SAY... SOMETHING TO DO WITH LIBRARIES, BOOKS, MUSIC, ART, MONUMENTS...

IN FACT EVERYTHING TO DO WITH WHAT THEY CALL "CULTURE" DOWN HERE.

UNESCO SEEMS TO BE A SORT OF WORLD ORGANIZATION FOR CULTURE, SOMETHING LIKE THAT!

HMMM!... THAT DOESN'T TALLY WITH INFORMATION WE'VE JUST PICKED UP.

WHAT DO WE DO NOW, SIR?

CARRY ON. MY OLD ANTENNA TELLS ME THAT WE SHOULD LOOK FURTHER INTO THIS... BUT REMEMBER WE HAVEN'T MUCH TIME, WE'RE ALREADY CHARGING THE SHRLFFS FOR BLASTOFF!

I'M SENDING YOU THE MAP REFERENCES OF A SHIP THAT MR FLRRT THINKS IS CONNECTED WITH UNESCO. TRY AND GET ABOARD...

AND WHATEVER YOU DO, DONT FORGET TO... G2222 CLICK!!

DARN THIS TRANSMITTER!

IT'S REALLY TIME WE WERE HEADING BACK.

LATER...

WE'RE VERY NEAR NOW.

WHAT'S THE PLAN THEN?

WE'LL LAND ON ONE OF THESE ISLANDS. I'VE GOT AN IDEA!

ALTEAL-DOKUAN 96

HONESTLY, 2KRR, I JUST DON'T KNOW WHAT YOU...

YOU'LL SEE, LBR2, YOU'LL SEE!

JUST TAKE A LOOK AT THESE TWO JOKERS!!

COUPLE OF ODD FISH!

UNIVERSITY FLOTT

I'LL TAKE THE ZODIAC AND BRING THEM ABOARD

RRRzzz

WHAT DID I TELL YOU? TRY AND LOOK HAPPY! YOO HOO!

WHAT HAPPENED?

ER... OUR BOAT SANK...

RRRZZZZZ...

EVITA

IS THAT SO?

WELCOME ABOARD THE "FLOATING UNIVERSITY"

SEE, THERE SHOULD BE SOME HEREABOUTS...

WHAT ARE THEY DOING?

IT'S A LESSON ABOUT MARINE DEPOSITS. WE COMBINE RESEARCH AND TRAINING ON THESE EXPEDITIONS... THAT'S WHY IT'S CALLED THE FLOATING UNIVERSITY.

AND IT'S UNESCO THAT ORGANIZES THESE EXPEDITIONS?

UNESCO SPONSORS THEM. THEY'RE A CO-OPERATIVE VENTURE. MORE THAN 30 UNIVERSITIES AND RESEARCH CENTRES HAD TAKEN PART IN THEM AS OF 1994 AND THEY'RE STILL GOING STRONG...

BUT THIS WILL PROBABLY BE ONE OF MY LAST.

TALK ABOUT SAILING THE SEVEN SEAS!

BACK IN 1959, I WAS ON AN INTERNATIONAL EXPEDITION IN THE INDIAN OCEAN WITH THE INTERGOVERNMENTAL OCEANOGRAPHIC COMMISSION...

THEN IN 1965 I WENT ON ANOTHER ONE TO EXPLORE THE KUROSHIO CURRENT IN THE PACIFIC...

AND IN 1975, I WAS IN THE CARIBBEAN.

BUT THAT'S ONLY ONE EXAMPLE. THE IDEA IS TO FIND OUT ALL WE CAN ABOUT THE OCEAN AND ITS RESOURCES...

ANYTHING FROM MAP-MAKING...

TO STUDYING COASTAL REGIONS...

NOT FORGETTING POLLUTION, CLIMATE CHANGE, TYPHOONS AND ALL THE REST.

WATER, WATER EVERYWHERE... AND SO MUCH OF IT STILL TO EXPLORE! IT'S GOING TO TAKE A LOT OF WORK AND MONEY. SO ALL THE COUNTRIES AND LABORATORIES AND RESEARCH CENTRES CONCERNED HAVE TO CO-OPERATE.

BUT SOMEBODY HAS TO ORGANIZE THIS CO-OPERATION AND THAT'S WHERE UNESCO COMES IN.

UH... SURE. BUT WHAT'S THAT GOT TO DO WITH ABU SIMBEL?

ABU SIMBEL? WHY BRING ABU SIMBEL INTO IT???

THAT'S WHAT I'M GETTING AT...

HEY, ZKRR! PSSST!

OH, ER... EXCUSE ME A MINUTE!

NOW WHAT?

C'MON, I WANT TO SHOW YOU SOMETHING.

IT'S THIS WAY. MUST BE SOMETHING IMPORTANT. THEY WOULDN'T LET ME IN.

HONK! HONK!

WHAT DO YOU THINK IT IS ZKRR?

HMMM! THIS IS A RESEARCH VESSEL SO MAYBE IT'S A DISSECTION ROOM, BUT I ...

AH! THERE YOU ARE! COME ALONG, WE'VE FOUND A CABIN FOR YOU.

HERE IT IS! HAVE A LITTLE REST, YOU MUST BE FEELING TIRED ...

WHY HAVE THEY PUT US IN HERE ZKRR?

THEY MUST SUSPECT SOMETHING. I LET MY TONGUE RUN AWAY WITH ME BACK THERE!

HEY, WHAT'S THIS?

HMMM, LET'S SEE. MAN AND THE BI... BIO... BIO... SPH... MAN AND THE BIOSPHERE "

WE'D BETTER TRY READING THIS!!

MAB

OH, SORRY! I DIDN'T KNOW YOU'D MOVED IN YET!

THEY'VE PUT YOU IN MY OLD CABIN. I LEFT BEHIND A BOOK I WAS JUST READING...

MAB

BUT I SEE YOU'VE FOUND IT. YOU INTERESTED?

ER, YES, BUT WHAT'S IT MEAN, "MAN AND THE BIOSPHERE"?

MAB

WHY, IT'S ONE OF UNESCO'S BIG SCIENTIFIC PROGRAMMES. YOU NEVER HEARD OF BIOSPHERE RESERVES?

ER, NO!

IT'S A NETWORK OF NATURAL SITES... EACH ONE IS A SAMPLE OF OUR PLANET'S BIOLOGICAL DIVERSITY...

THE IDEA IS TO PRESERVE ALL THESE RICHES AND LEARN MORE ABOUT THEM SO WE CAN SOLVE ECOLOGICAL PROBLEMS LIKE DEFORESTATION AND THE "GREENHOUSE EFFECT".

FOR INSTANCE, NEXT TO THIS MAP THERE IS A PICTURE OF THE MAPIMI RESERVE IN MEXICO. THE INTERESTING THING IS THAT...

MAB

HEY, COME AND LOOK!

INCREDIBLE!

WHAT ON EARTH IS THAT?

NOW WHAT'S GOING ON?

WHAT'S UP?

WE'VE FOUND SOMETHING STRANGE ON THE LITTLE ISLAND THERE!

KRWZ!

PAF!

THAT'S WHERE WE HID THE SAUCER!!

COME ON, LBRZ! WE CAN'T LET THEM FIND THE SAUCER!!

QUICK! LET'S JUMP OVERBOARD!

PLOUF! PLOUF!

ANIMALS

HURRY UP! GET A MOVE ON!

?!

CLAP!

WIIIIIIZZZ

AHEM! AHEM!

OH, HULLO! YOU MUST BE THE TWO REPORTERS. WE DIDN'T EXPECT YOU SO SOON!

OH, AH, WE, ER, MADE GOOD TIME!

I WAS JUST SEEING HOW OUR LITTLE PATCH WAS DOING.

ARE YOU A GARDENER?

HA! HA! HA! YOU COULD SAY THAT! THE RESEARCH STATION IS STUDYING WAYS OF FARMING THIS DESERT...

AND WE'RE SEEING IF THIS OPUNTIA CACTUS COULD BE USED TO FEED ANIMALS.

WE'VE ALSO BEEN TRYING OUT ANOTHER PLANT, HILARIA MUTICA, AS A POSSIBLE FEED.

SO IS THAT WHAT UNESCO DOES, CULTIVATE DESERTS?

THAT'S GOING A BIT FAR, BUT UNESCO HAS TAKEN A LOT OF INTEREST IN THE PROBLEMS OF ARID LANDS!

IN 1951, UNESCO LAUNCHED THE FIRST-EVER INTERNATIONAL PROGRAMME ON ARID ZONES. ALTHOUGH THEY COVER A THIRD OF THE EARTH'S SURFACE THEY'D NOT BEEN THOROUGHLY STUDIED TILL THEN.

THAT WAS THE FIRST ATTEMPT AT CO-ORDINATED STUDY. THE SPREAD OF DESERTS IS STILL A BIG PROBLEM...

IT WAS AN OPPORTUNITY TO GATHER TOGETHER LOTS OF DATA ABOUT THESE REGIONS: HYDROLOGY, NEW ENERGY SOURCES, ECOLOGY, CLIMATOLOGY- ABSOLUTELY EVERYTHING!

THEN AFTER 1964 OTHER PROGRAMMES CAME ALONG. WATER IS OF COURSE THE BIGGEST PROBLEM IN THESE PLACES. I'M THINKING MAINLY ABOUT THE IHP.

THE EYE AICHPEE?

YES, THE INTERNATIONAL HYDROLOGICAL PROGRAMME, STARTED BY UNESCO IN 1975.

AFTER YOU...

THIS IS OUR LITTLE LAB. MAKE YOURSELVES AT HOME, I'LL BE RIGHT WITH YOU!

YES, AS I WAS SAYING, THE IHP TOOK OVER WHERE THE HYDROLOGICAL DECADE LEFT OFF.

IT AIMS TO HELP THE DEVELOPMENT OF HYDROLOGY AND ALSO TO IMPROVE WATER RESOURCES MANAGEMENT. HMMMM...

SCHHHHH...

THAT'S ODD!

PSSCHHHHHHHHH...

YES... VERY ODD INDEED!

PSCHHHH

GOOD GRIEF!

PLOP!

DID YOU SEE THAT?

COUGH! SPLUTTER! COUGH! AHEU... YOU WERE TALKING ABOUT UNESCO. WE'RE KIND OF IN A HURRY AND... COUGH!

OH YES! I WAS GOING TO SAY THAT IHP HAS ORGANIZED A WHOLE LOT OF MAJOR STUDIES...

LIKE FIFTEEN YEARS OF RESEARCH ON THE HYDROLOGY OF LAKE VICTORIA.

IT DOES A LOT TO HELP TRAIN HYDROLOGISTS AS WELL — SEVERAL HUNDRED OF THEM IN 1995.

A..A... ATCHOUM! ATCHA!

HM. SEEMS TO BE GETTING A BIT SMOKY!

THEN THERE'S UNESCO'S OTHER BIG SCIENCE PROGRAMMES, LIKE THE IGCP— THE INTERNATIONAL GEOLOGICAL CORRELATION PROGRAMME, STARTED IN 1972...

YUK!

ATCHAA!

THAT'S FOR STUDYING THE HISTORY OF THE EARTH'S CRUST AND ITS RESOURCES AND CO-ORDINATING RESEARCH ON THESE MATTERS.

HUH?

BUT UNESCO WAS ALREADY INTO GEOLOGY. FOR EXAMPLE, IT HELPED PUBLISH A 1:5,000,000 MAP OF AFRICA BACK IN 1964.

EXCUSE ME, BUT YOU KEEP ON ABOUT ALL THESE PROGRAMMES AND PROJECTS. ARE THERE THOUSANDS OF RESEARCH WORKERS IN UNESCO THEN?

NOT AT ALL! UNESCO ISN'T SOME KIND OF GIANT LABORATORY!

TAKE THE IGCP FOR EXAMPLE. UNESCO SET IT UP IN COLLABORATION WITH ANOTHER ORGANIZATION, THE INTERNATIONAL UNION OF GEOLOGICAL SCIENCES.

AND ANYWAY THE IDEA IS TO HELP GEOLOGISTS, NOT TAKE THEIR PLACE! IN FACT...

HEY! WATCH OUT!!

HOLD ON THERE! DON'T FOOL AROUND WITH THAT!

– THERE'S MONTHS OF WORK IN THERE!

ARE YOU CRAZY OR WHAT? CAN'T YOU TELL A COMPUTER FROM A PIANO?!?

IF YOU'VE LOST EVEN JUST **ONE** OF MY FILES I'LL STRING YOU UP FROM THE NEAREST CACTUS!!

GLP.

PHEW! IT'S ALL THERE. LUCKY FOR YOU... **HEY!** I'VE GOT A MESSAGE!

I'VE ONLY JUST BEEN HOOKED UP TO THE NETWORK AND I'VE GOT A MESSAGE ALREADY! THIS IS GREAT! EXCUSE ME...

HEY! IT'S ANOTHER JOURNALIST. MISS BUTTER OF THE "COOK ISLANDS NEWS" WANTS INFORMATION ABOUT OUR STATION HERE...

COOK ISLANDS, EH?... NOW WASN'T UNESCO DOING SOMETHING IN THE COOK ISLANDS?

WAS IT? MAYBE YOU COULD SHOW US WHERE THEY ARE ON A MAP?

OH, SURE THING!

WHY COULDN'T WE STAY THERE A BIT LONGER, 2KRR?

YOU'RE FORGETTING THEY WERE EXPECTING TWO OTHER JOURNALISTS. WE COULDN'T HANG AROUND.

WHADYA WANNA DO HERE?

"COOK ISLANDS NEWS"- MY LITTLE ANTENNA TELLS ME WE CAN LEARN A LOT HERE!

THE COOK ISLANDS NEWS

THIS IS THE PLACE!

DID YOU GET AN ANSWER FROM THE MAPIMI GUY?

OH YES! ALMOST IMMEDIATELY!

FAX

GROOF!

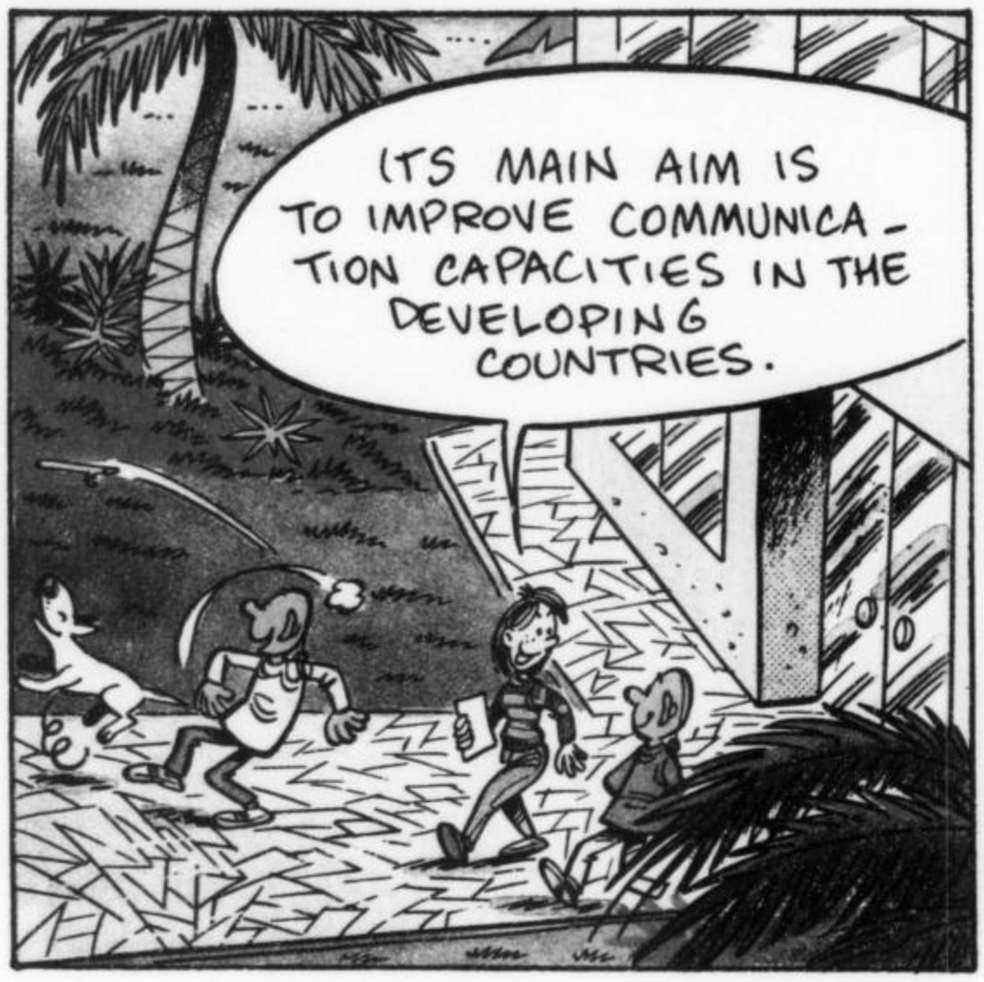
MISS BUTTER?
YES?
WE JUST GOT IN FROM MAPIMI AND WE...
WOUAP!
MAPIMI? WHAT A COINCIDENCE! I'VE JUST BEEN IN TOUCH WITH THE RESEARCH STATION.
YES, I KNOW, WE WERE THERE
YOU MUST BE JOKING. IT WAS ONLY A FEW MINUTES AGO AND MEXICO'S NOT EXACTLY NEXT DOOR!
SNIF! SNIF!
EH? ER... TRUE! (FW2KRRRTZ!!) JUST A JOKE! PRETTY FUNNY, HUH?
WELL, IF YOU SAY SO... AND WHAT BRINGS YOU TO AVARUA?
WELL, ER, WE'RE IN THE SAME LINE OF BUSINESS!
AH, SO YOU'RE JOURNALISTS TOO?
YES, MMM, THAT'S RIGHT!
WHAT ARE YOU WORKING ON RIGHT NOW?
UMM... UNESCO!
REALLY? DID YOU KNOW UNESCO HELPED US COMPUTERIZE OUR PAPER? I CAN TELL YOU ANYTHING YOU WANT TO KNOW ABOUT ITS WORK IN THAT LINE.
GRR.. OUAH! OUAH! AGROOOO
PERHAPS WE SHOULD TAKE THESE TWO OUTSIDE!
I THINK YOU'RE RIGHT.
WOOF!
GRRR WOOF!

TO START WITH THERE'S THE **IPDC** - THE **I**NTER-NATIONAL **P**ROGRAMME FOR THE **D**EVELOPMENT OF **C**OMMUNICATION.

IT BEGAN IN 1980 AND IT'S HELPED SET UP SEVERAL REGIONAL NEWS AGENCIES...

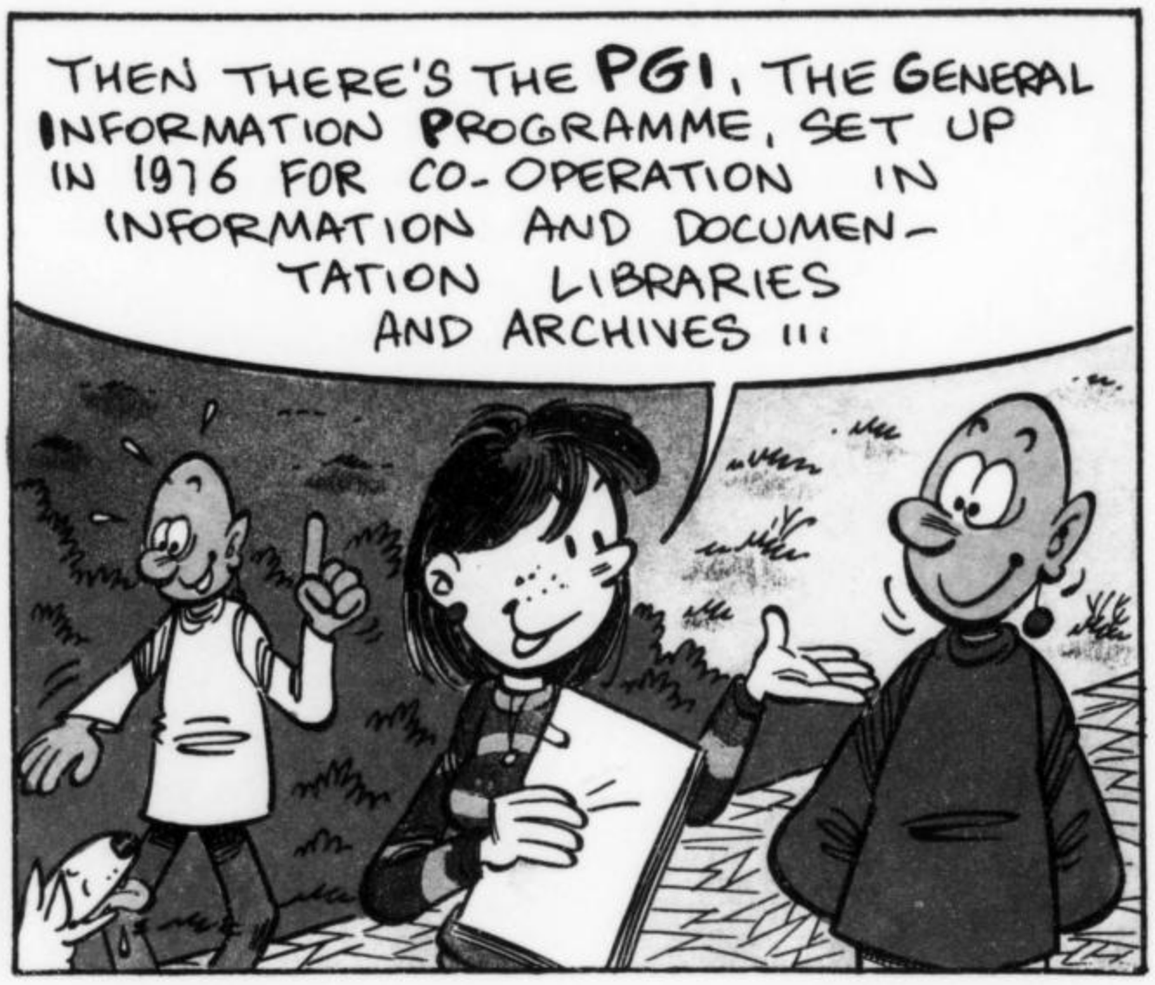
-LIKE PANA IN AFRICA AND CANA IN THE CARIBBEAN.

IT'S ALSO HELPED BUY IN EQUIPMENT FOR NEWSPAPERS AND RADIO AND TV STATIONS.

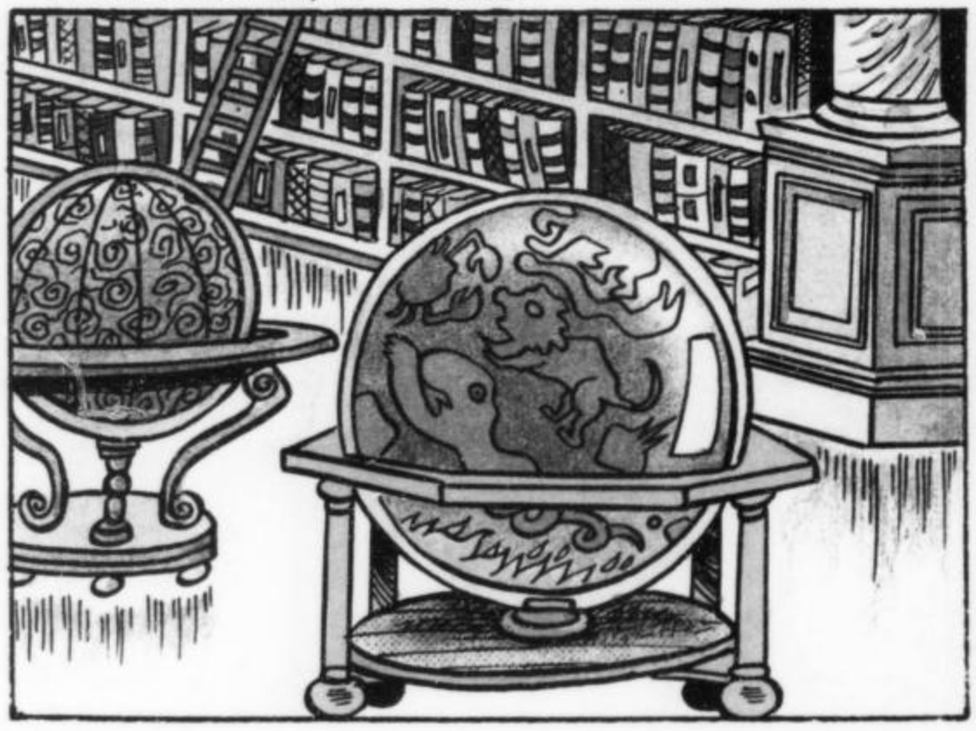


ITS MAIN AIM IS TO IMPROVE COMMUNICATION CAPACITIES IN THE DEVELOPING COUNTRIES.

THEN THERE'S THE **PGI**, THE **G**ENERAL **I**NFORMATION **P**ROGRAMME, SET UP IN 1976 FOR CO-OPERATION IN INFORMATION AND DOCUMENTATION LIBRARIES AND ARCHIVES !!!

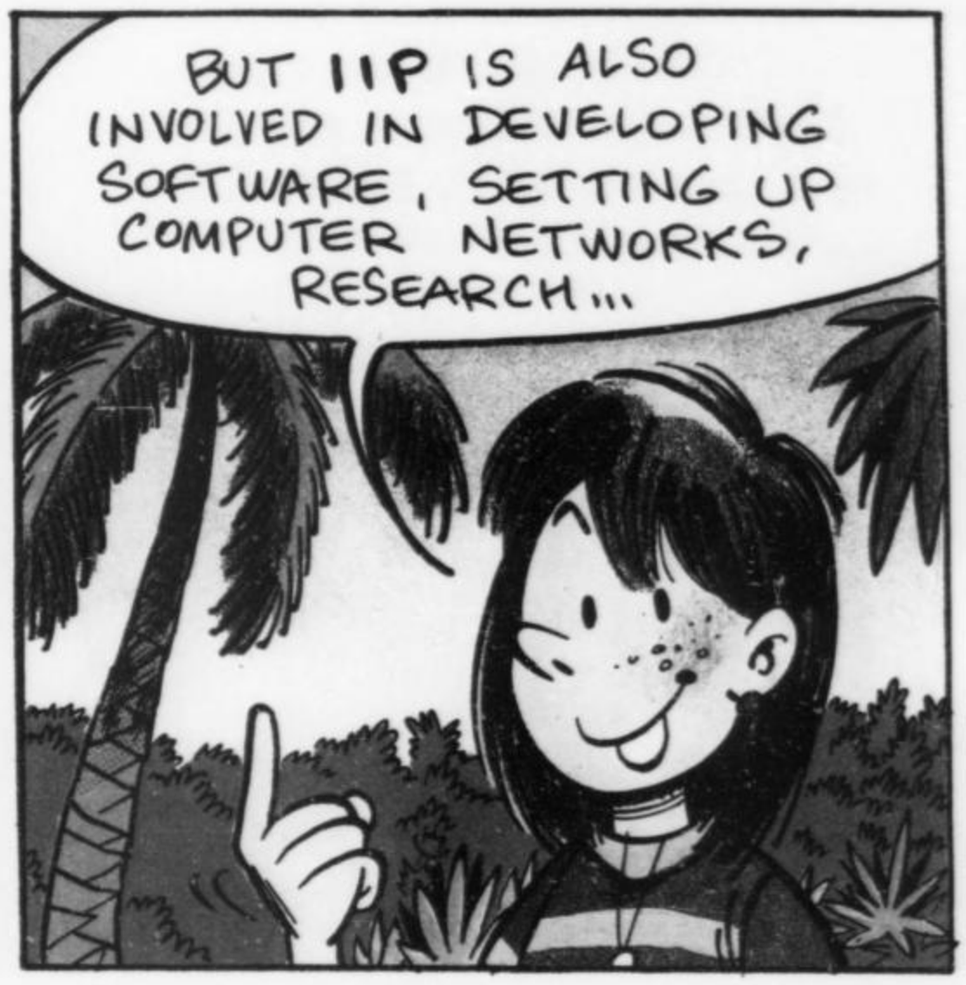


ANYTHING FROM TRAINING SPECIALISTS TO DIGITIZING VALUABLE MANUSCRIPTS LIKE THOSE IN THE PRAGUE NATIONAL LIBRARY.

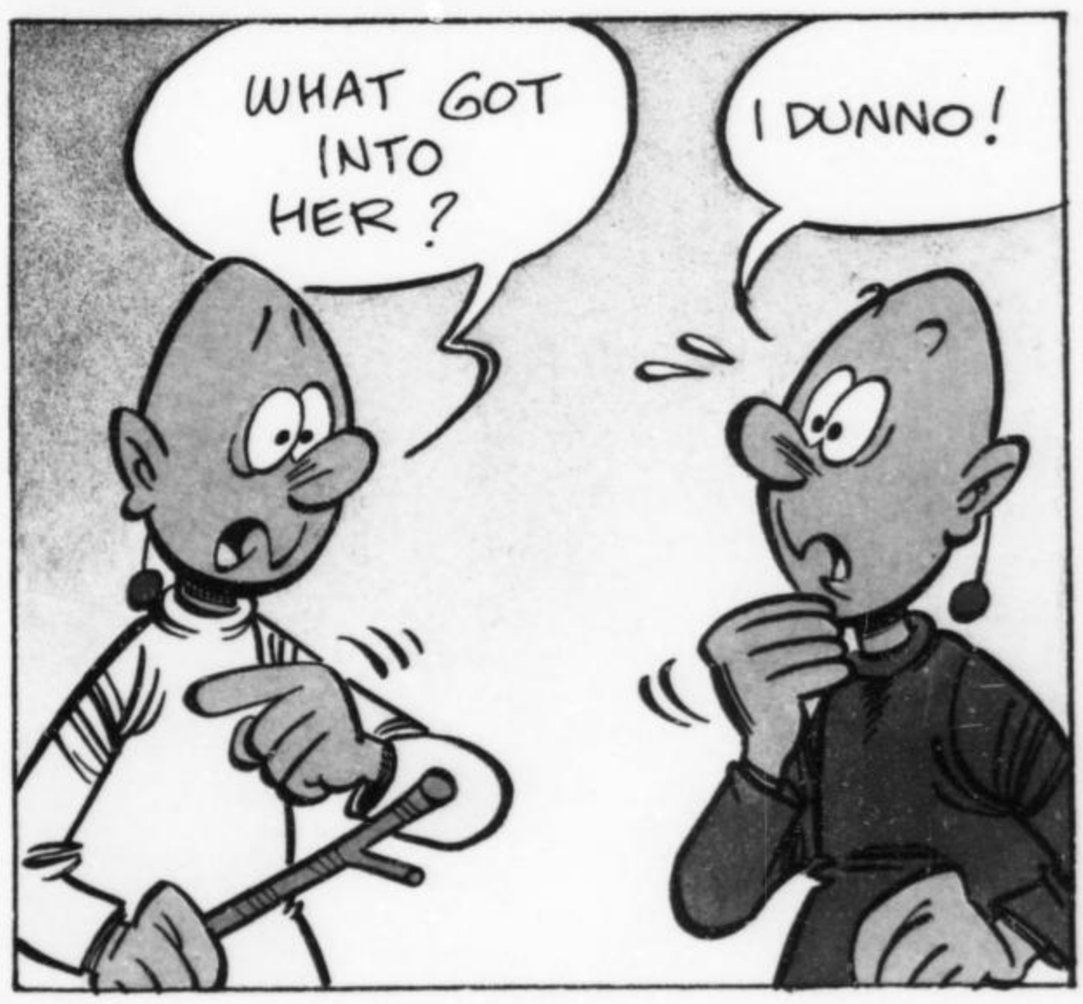


AND THERE'S ALSO THE **IIP**, THE **I**NTER**G**OVERNMENTAL **I**NFORMATICS **P**ROGRAMME, STARTED IN 1985 AND AIMING TO BRING THE DEVELOPING COUNTRIES UP TO SCRATCH IN INFORMATION TECHNOLOGY.

SO TRAINING IN INFORMATION TECHNOLOGY COMES FIRST...



FOR INSTANCE, THE RED IBERO-AMERICANA DE INFORMATICA EDUCATIVA, A NETWORK USING EDUCATIONAL SOFTWARE THAT WAS SET UP BY ARGENTINA WITH IIP FUNDING.



HEY, ZKRR! LOOK AT THAT WEIRD GUY OVER THERE!

SEE THE COVER OF HIS BOOK?

ZZZ

WHAT ABOUT IT?

DIOGENES

Z

OH!

MESCO

HEY YOU THERE! WAKE UP!

TAP! TAP! TAP!

HEY? WHO THE... WHAT THE...?

HI THERE! COULD WE JUST HAVE A WORD WITH YOU?

GET OUTA MY SUNLIGHT!

YOU JERKS!!

NOT VERY FRIENDLY, WAS HE?

YOU CAN SAY THAT AGAIN! AH, MR ZWR'S RETURNING OUR CALL...

BEEP! BEEP!

FRRRSHHHFRSHT... FRRWSHTT... NOW, HOW ARE WE GETTING ON, GENTLEMEN? FFFRRWSHHHT...

HMMM! IT GETS MORE AND MORE COMPLICATED, SIR! I CAN'T FIGURE IT ALL OUT!

WE'VE SEEN SO MANY DIFFERENT THINGS. AN OLD TEMPLE, A SCHOOL ON BOARD A SHIP, A PARK, A NEWSPAPER, AND THAT'S NOT ALL ...

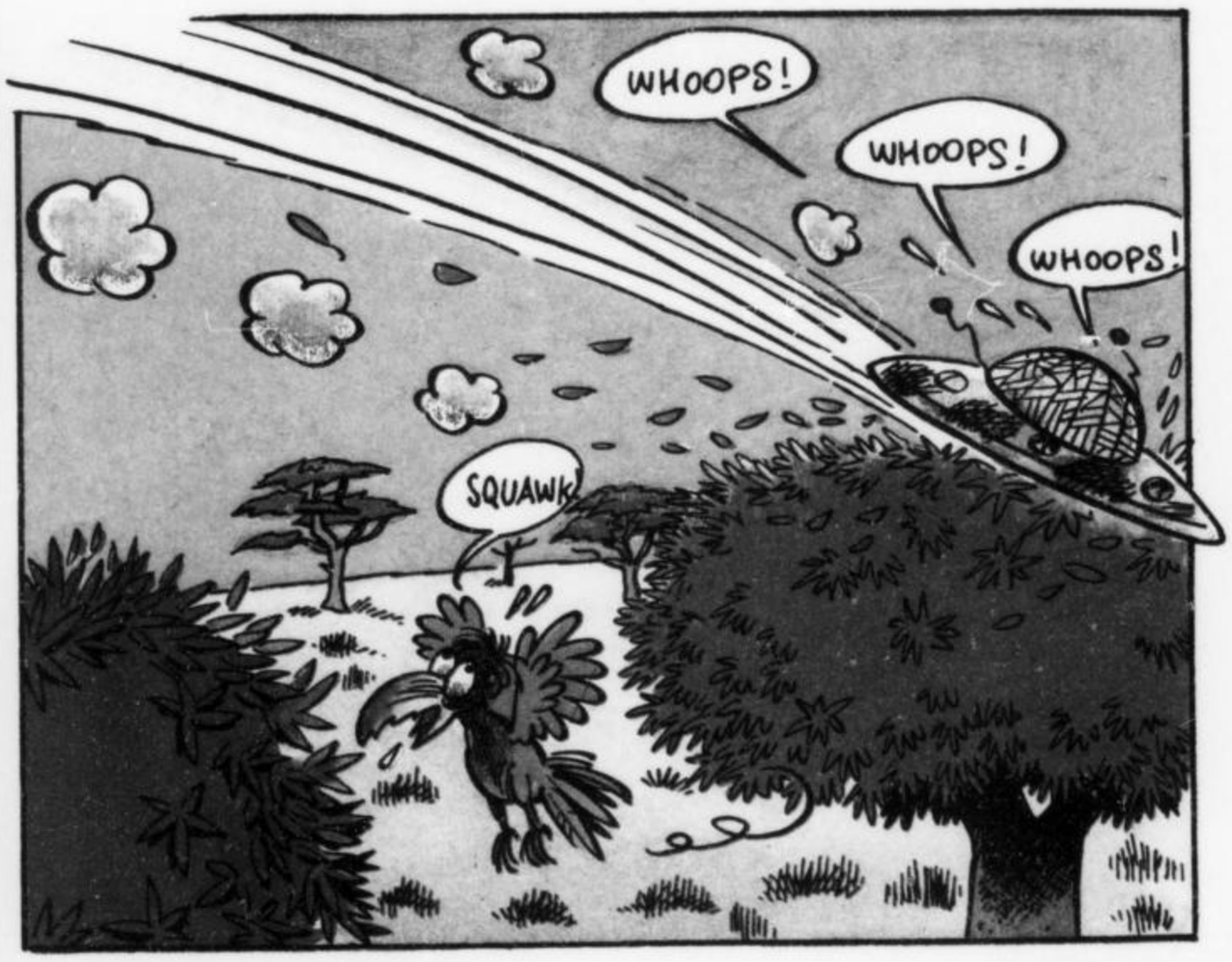
SOMEBODY WHO TALKED TO US ABOUT UNESCO MADE US EVEN MORE CONFUSED. HE WENT ON ABOUT COMBATTING DISCRIMINATION AND ABOUT SOCIAL SCIENCES...

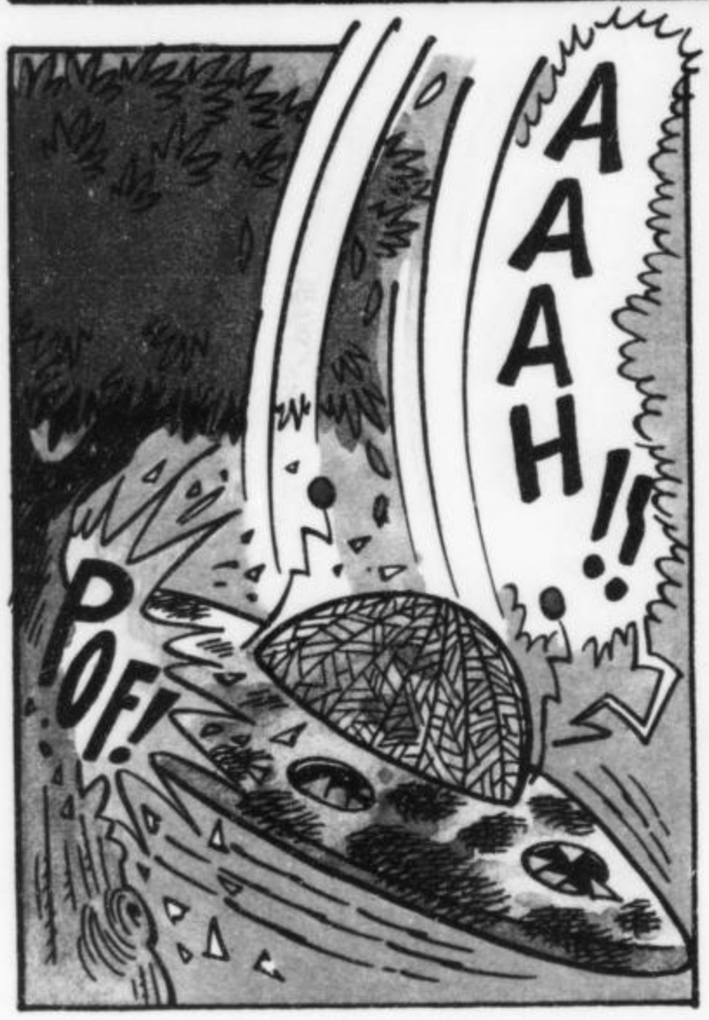
IN FACT UNESCO SEEMS TO BE INTO ALL SORTS OF THINGS BUT I STILL CAN'T SEE HOW THEY'RE ALL LINKED!

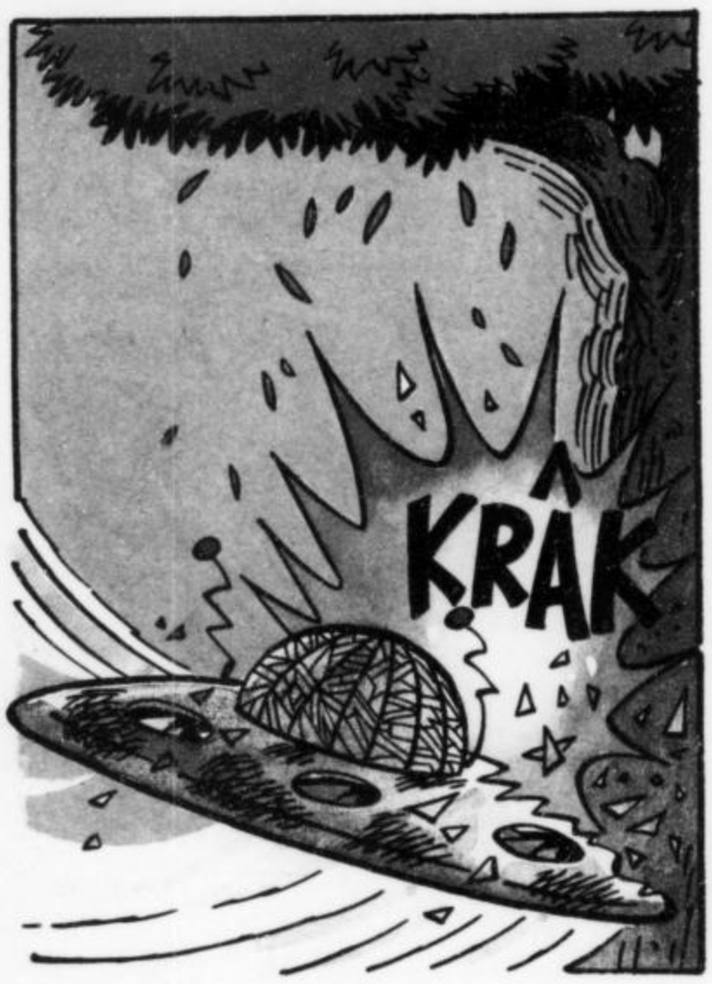
RIGHT THEN, LISTEN HERE! WE'LL TRY JUST ONE MORE THING. TIME IS RUNNING OUT.

WE'VE DECIPHERED SOME NEW INFORMATION. I'M SENDING YOU THE MAP REFERENCES OF A VILLAGE. GO THERE STRAIGHT AWAY AND REPORT BACK AS SOON AS POSSIBLE!

AYE AYE SIR!


WHOOPS!
WHOOPS!
WHOOPS!
SQUAWK


AAAH!!
POF!


KRAK

THAT'S IT! NO USE TRYING TO REPAIR IT THIS TIME!!
THAT'S THE END OF OUR SAUCER!

I'VE ASKED THEM TO COME AND PICK US UP AT NIGHTFALL!
GOOD! LET'S FIND THIS VILLAGE THEN!
-I CAUGHT A GLIMPSE OF IT SOMEWHERE OVER THERE... CAN'T BE FAR AWAY.

OH!

HA!HA!HA!

HA!HA!HA!

DO THEY REALLY EAT THAT STUFF?

HEY, SEEMS LIKE THEY'RE HAVING FUN.

WHAT DO WE DO NOW?

WE DON'T HAVE MUCH TIME. LET'S GO INSIDE.

HA!HA!HA!

LOOK AT THAT!

BRRRR!

OH, HELLO! COME RIGHT ON IN!

WE DON'T GET MANY VISITORS AROUND HERE... ARE YOU TOURING?

UH... YES! THAT'S RGHT. WE'RE TOURING.

GOLLY!

BUT YOU CAN'T LIVE LIKE THAT, CAN YOU?

WHAT'S ALL THE EXCITEMENT ABOUT?

-WE JUST RECEIVED A BOOKLET ABOUT SWEDEN IN THE "COME VISIT OUR COUNTRY" SERIES...

AND THEY SEEM VERY SURPRISED AT THE WAY SWEDISH CHILDREN LIVE...

BUS STOP

MAYBE YOU KNOW THAT SERIES - IT'S WHERE CHILDREN DESCRIBE THEIR LIVES TO CHILDREN IN OTHER COUNTRIES!

IT'S PUBLISHED BY UNESCO UNDER IT'S ASSOCIATED SCHOOLS PROJECT.

WHAT? UNESCO'S INVOLVED WITH SCHOOLS AS WELL?

WHADYA MEAN, "AS WELL"?! EDUCATION COMES BEFORE EVERY-THING ELSE, IT IS **THE** TOP-PRIORITY PROGRAMME FOR UNESCO!

WHAT ELSE DO YOU THINK THE LETTER "**E**" STANDS FOR IN THE NAME UN**E**SCO, EH?

WELL, I THOUGHT IT...

JUST REMEMBER THAT THERE WERE STILL NEARLY A BILLION ILLITERATE PEOPLE IN THE WORLD IN 1995...

SO ALTHOUGH UNESCO'S BEEN FIGHTING ILLITER-ACY SINCE THE START YOU CAN SEE THE FIGHT'S NOT OVER YET.

A B C

IN THE 1950'S, FOR EXAMPLE, IT LAUNCHED A BIG PROGRAMME TO EXTEND PRIMARY EDUCATION IN LATIN AMERICA...

mama mama mama

THE NUMBER OF CHILDREN ATTENDING SCHOOL IN LATIN AMERICA JUMPED BY ELEVEN MILLION BETWEEN 1957 AND 1965.

UNESCO WENT TO WORK TO TRAIN THE TEACHERS, SCHOOL HEADS, INSPECTORS AND SO ON WHO HAD TO DEAL WITH THESE NEW PUPILS.

I GET IT! UNESCO'S MAIN JOB IS TO TRAIN PEOPLE WHO THEN TEACH OTHER PEOPLE TO READ AND WRITE!

YES, BUT THAT'S NOT ALL THERE IS TO IT. TO TACKLE A PROBLEM PROPERLY YOU NEED TO KNOW ALL ABOUT IT!!!

WHICH IS WHY UNESCO HAS PUBLISHED A STANDARD REFERENCE WORK, THE WORLD EDUCATION REPORT, EVERY TWO YEARS SINCE 1991...

AND WITH ALL THE CHANGES IN THE WORLD, UNESCO'S ALREADY THINKING ABOUT THE EDUCATION CHILDREN WILL NEED IN THE NEXT CENTURY.

DRINK EXACO SODA

BORRINI HALL

BUT THAT'S ONLY A SMALL PART OF THE WORK IT DOES IN EDUCATION...

WHICH RANGES FROM HELPING TO BUILD SCHOOLS - BACK IN 1961, FOR INSTANCE, IT SET UP A TRAINING CENTRE IN KHARTOUM FOR SCHOOL BUILDING SPECIALISTS...

TO THE PROMOTION OF SCIENCE TEACHING...

...AND TO PROJECTS LIKE **UNITWIN**, WHICH AIMS TO INCREASE CO-OPERATION AMONG UNIVERSITIES...

UNIVERSITÉ DE

NOT FORGETTING UNESCO'S "EDUCATION FOR ALL: MAKING IT WORK" PROGRAMME, WHICH PUBLISHES THE RESULTS OF ACTION IN PLACES LIKE THIS...

SO THAT IT CAN HELP OTHERS WHO ARE FACING THE SAME PROBLEMS.

ZKRR! IT'S NEARLY NIGHTFALL!

MY FRIEND'S RIGHT. WE REALLY MUST BE GOING.

WHAT'S THE HURRY? AFRAID YOUR CAR WILL TURN INTO A PUMPKIN?

WHAT WAS ALL THAT ABOUT A PUMPKIN, ZKRR?

NO IDEA, LBR2. AHA! THERE THEY ARE! LET'S GO!

BROOO...

CLANG!

UHHH... NICE TO SEE YOU AGAIN. RATHER A BUMPY LANDING WE HAD THERE!

OK. LET'S NOT WASTE ANY TIME! HOW DID THINGS GO?

WELL, WE, ER...

I THOUGHT AS MUCH! THANK YOU, VLML, THAT'S OKAY. GO AND FETCH OUR "GUEST"

OUR "GUEST"?

YES, I WANTED THIS MYSTERY SOLVED BEFORE WE LEFT...

SO WE'VE KIDNAPPED A **HUMAN**. SEEMS HE WAS IN LINE FOR SOME BIG UNESCO PRIZE. WE'RE GOING TO PUT HIM IN OUR MAGNETRON!

B.B-BUT WE CAN'T DO THAT! IT'S AGAINST THE RULES!

BAH! NEVER MIND THOSE SILLY OLD RULES!

REALLY! ...

QUIET, EVERYBODY! LET'S GET ON WITH IT!

VRRR...

OKAY, HE'S READY. WE CAN START THE READ-OUT. COME ON!

TÛÛÛT TWÎÎÎT!!

RIGHT, NOW TELL US, WHAT IS UNESCO?

U.N.E.S.C.O
UNITED NATIONS EDUCATIONAL SCIENTIFIC AND CULTURAL ORGANIZATION, 185 MEMBER STATES IN 1997 ...

184

PROGRAMME ESTABLISHED EVERY TWO YEARS BY THE GENERAL CONFERENCE WITH REPRESENTATIVES OF ALL THE MEMBER STATES.
EXECUTIVE BOARD: 58 MEMBERS.
NUMBER OF NATIONAL COMMISSIONS: 179.
NUMBER OF NON-GOVERNMENTAL ORGANIZATIONS...

179

THIS IS GETTING US NOWHERE FAST! I'LL TRY ANOTHER QUESTION!

UNESCO SEEMS TO HAVE A FINGER IN EVERY PIE - SAVING TEMPLES, BUILDING SCHOOLS, GEOLOGY, HYDROLOGY, INFORMATION TECHNOLOGY, HISTORY, MUSIC, WHATEVER ... WHAT'S BEHIND ALL THIS, WHAT'S IT MEAN?

...

HE SEEMS TO BE THINKING!

OH! LOOK AT THE SCREEN!

THE WORLD WAS JUST EMERGING FROM WAR...

THE DEADLIEST WAR IN HUMAN HISTORY...

AND IT WAS IN ONE OF THE CITIES HARDEST HIT IN THAT WAR, LONDON, THAT UNESCO WAS BORN ON 16 NOVEMBER 1945...

WITH THE SIGNING OF ITS CONSTITUTION.

CONSTITUTION OF THE UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND CULTURAL ORGANIZATION

THE GOVERNMENTS OF THE STATES PARTIES TO THIS CONSTITUTION ON BEHALF OF THEIR PEOPLES DECLARE:

THAT SINCE WARS BEGIN IN THE MINDS OF MEN, IT IS IN THE MINDS OF MEN THAT THE DEFENCES OF PEACE MUST BE CONSTRUCTED.

THAT IGNORANCE OF EACH OTHER'S WAYS AND LIVES HAS BEEN A COMMON CAUSE, THROUGHOUT THE HISTORY OF MANKIND...

INDIAN INK

THERE IN UNESCO'S "BIRTH CERTIFICATE" IS THE REASON FOR ITS EXISTENCE, IN THAT FIVE-LETTER WORD **P.E.A.C.E.**

THAT WORD ALONE EXPLAINS WHAT LINKS ALL ITS ACTIVITIES TOGETHER.

P.E.A.

EVERYTHING UNESCO DOES AIMS TO BRING PEOPLE CLOSER TOGETHER AND GET THEM TO CO-OPERATE...

CO-OPERATE SO THAT THEY CAN DO THINGS TOGETHER THAT THEY COULDN'T MANAGE BY THEMSELVES.

CO-OPERATION MEANS PEOPLE MUST TRY TO UNDERSTAND ONE ANOTHER AND BUILD TOGETHER...

RATHER THAN DESTROYING ONE ANOTHER!

SO THAT IS UNESCO'S PURPOSE, TO PRESERVE PEACE, TO PROMOTE THE SPIRIT OF PEACE WHENEVER IT CAN SO AS TO REMOVE THE THREAT OF WAR!

I SEE! BUT WHAT IS...

MR 2WR!

THE ESCAPE WINDOW, MR 2WR! THE WINDOW'S CLOSING!

TWRWP!

QUICK! GET THE HUMAN OUT OF HERE! BACK TO YOUR PLACES! START HEATING THE KWRWSPS!!

QUICK!

WAR? PEACE?

THEY'RE CRAZY, THOSE HUMANS!

?

END

DRAWINGS = ALTEAU - TEXT = CH. DOXUAN - COLOUR = TH. DEMAREZ

Unesco/Gil Jacques, Montréal

declaration by

Federico Mayor

THE HUMAN RIGHT TO PEACE

"The purpose of the Organization is to contribute to peace and security by promoting collaboration among the nations through education, science and culture in order to further universal respect for justice, for the rule of law and for the human rights and fundamental freedoms which are affirmed for the peoples of the world, without distinction of race, sex, language or religion, by the Charter of the United Nations."

(Constitution of Unesco, Article I)

Lasting peace is a prerequisite for the exercise of all human rights and duties. It is not the peace of silence, of men and women who by choice or constraint remain silent. It is the peace of freedom—and therefore of just laws—of happiness, equality, and solidarity, in which all citizens count, live together and share.

Peace, development and democracy form an interactive triangle. They are mutually reinforcing. Without democracy, there is no sustainable development: disparities become unsustainable and lead to imposition and domination.

In 1995, the fiftieth anniversary of the United Nations and Unesco and the United Nations Year for Tolerance, we stressed that it was only through a daily effort to know others better and respect them that we would be able to tackle at source the problems of marginalization, indifference, resentment and hatred. This is the only way to break the vicious circle that leads from insults to confrontation and the use of force.

We must identify the roots of global problems and strive, with imagination and determination, to check conflicts in their early stages. Better still prevent them. Prevention is the victory that gives the measure of our distinctively human faculties. We must know in order to foresee. Foresee in order to prevent. We must act in a timely, decisive and courageous manner, knowing that prevention engages the attention only when it fails. Peace, health and normality do not make the news. We shall have to try to give greater prominence to these intangibles, these unheralded triumphs.

A universal renunciation of violence requires the commitment of the whole of society. These are not matters of government but matters of State; not only matters for the authorities, but for society in its entirety (including civilian, military, and religious bodies). The mobilization which is urgently needed to effect the transition within two or three years from a culture of war to a culture of peace demands co-operation from everyone. In order to change, the world needs everyone. A new approach to security is required at world, regional and national levels. The armed forces must be the guarantors of democratic stability and the protection of the citizen, because we cannot move from systems of complete security and no freedom to systems of complete freedom and no security. Ministries of war and defence must gradually be turned into ministries of peace.

Decision-making procedures and measures to deal with emergencies must be specially designed to ensure speed, co-ordination and effectiveness. We are prepared for improbable wars involving the large-scale deployment of inordinately costly equipment, but we are not equipped to detect and mitigate the natural or man-provoked disasters that occur repeatedly. We are vulnerable to the inclemency of the weather, to the vicissitudes of nature. The protection of the citizen must be seen as one of the major tasks of society as a whole if we really wish to consolidate a framework for genuinely democratic living. Investing in emergency help and relief measures and—above all—in prevention and the long term (for example, in continent-wide water distribution and storage networks) is to be prepared for peace, to be prepared to live in peace. Currently, we are prepared for possible war, but find ourselves surprised and defenceless in our daily lives in the face of mishaps of all kinds.

The United Nations system must likewise equip itself with the necessary response capacity to prevent the recurrence of atrocities and instances of genocide such as those which today afflict our collective conscience—Cambodia, Bosnia and Herzegovina, Liberia, Somalia and Rwanda...

There is today a general desire for peace, and we must applaud the clear thinking and strength of mind displayed by all the warring parties in the accords that have been reached in El Salvador, Namibia, Mozambique, Angola, South Africa, Guatemala and the Philippines. These agreements fill us with hope but also sadness, when we think of the lives sacrificed on the long road to the cease-fire, and of the open wounds, so difficult to heal. Thus, as we revive the concept of the "construction of peace in the ▶

minds of men", we now call on all adversaries who still put their trust in weapons to lay down their arms and seek reconciliation.

Condemnation will not suffice. It is time for action. It is not enough to feel outrage when we learn of the number of children exploited sexually or at work, of refugees or of those suffering from hunger. We must react, each of us to the best of our abilities. It is not just a matter of looking at what the government is doing. We must part with something of "our own". We must give, give of ourselves. We must stop imposing models of development, models for living. The right to peace, to live in peace, implies jettisoning the belief that some are virtuous and correct while others are wrong, and that some are always giving while others are always in need.

It is clear that we cannot simultaneously pay the price of war and the price of peace. Guaranteeing lifelong education for all would enable us to: control population growth, improve the quality of life, increase civic participation, reduce migratory flows, level out differences in income, assert cultural identity and prevent the destruction of the environment through substantial changes in energy use patterns and urban transport; promote endogenous development and the transfer of knowledge; foster the swift and effective operation of justice, with appropriate machinery for international co-operation; provide the United Nations system with appropriate facilities to tackle transnational problems in time. None of this can be achieved in a context of war. What is needed, then, is to reduce the investment in arms and destruction in order to increase investment in the construction of peace.

Education by example

The distillation of traditions, thoughts, languages, forms of expression, memories, things forgotten, wishes, dreams, experiments, rejections, culture finds its supreme expression in our everyday behaviour. Infinite cultural diversity is our great resource, which is underpinned—this is our strength—by universal cultural values that must be passed on from the cradle to the grave. Family members—especially mothers—teachers, the media, everyone must help to spread the ethical principles, the universal guidelines that are so necessary today for haves and have-nots alike: the latter because they have a right to the basic minimum standards that human dignity demands; the more fortunate because material goods fail to deliver the expected pleasure. Where there is no longing, possession brings no enjoyment. In education, tools are useful. But nothing can replace the friendly words of a teacher, or the caresses and smiles of parents. The only real education is education by example . . . and love.

Learning without frontiers—whether geographical, or frontiers of age or language—can help to change the world, by eliminating or reducing the many barriers that today impede universal access to knowledge and education. Education must help to strengthen, reclaim and develop the culture and identity of peoples.

Globalization carries with it a danger of uniformity and increases the temptation to turn inwards and take refuge in all kinds of convictions—religious, ideological, cultural, or nationalistic. Confronted with this threat, we must "emphasize the forms of learning and critical thinking that enable individuals to understand changing environments, create new knowledge and shape their own destinies". Indigenous peoples must be placed on an equal footing with other cultures, participating fully in the drafting and application of laws. Peace means diversity, a blending—of "hybrid, wandering cultures" as Carlos Fuentes put it; it means multi-ethnic and multilingual societies. Peace is not an abstract idea but one rooted firmly in cultural, political, social and economic contexts.

Eliminating violence

Above all, this profound transformation from oppression and confinement to openness and generosity, this change based on the daily use by all of us of the verb "to share"—which is the key to a new future—cannot be achieved without our young people, and certainly not behind their backs. We must tell them—they who represent our hope, who are calling for our help and who seek in us and in external authorities the answers to their uncertainties and preoccupations—that it is in themselves that they must discover the answers, that the motivations and glimpses of light that they are seeking can be found within themselves. Although at times it may be difficult, given both their consternation and our own, to present the situation to them in those terms, our position as lifelong teachers and learners obliges us to say to young people, as Cavafy put it in a poem: "Ithaca gave you the journey. . . . She has nothing left to give you now". Each according to his own plan. Each according to his own way of thinking. Free from self-serving outside interference, especially when it robs the young of their own "core", the intellect, talent and resourcefulness which are the most precious individual and collective treasure of humankind. Sects and the escape provided by drug addiction are the clearest symptoms of this pathological state of mind that is our great problem today. Indeed, education means activating this immense potential and using it to its fullest so that each may become the master and architect of his or her own destiny. We cannot give to youth what we no longer possess in youthful vitality but instead we can offer what we have learned through experience, the fruit of our failures and successes, of the burdens, joys, pain, and perplexity and the renewed inspiration of each new moment.

Let youth hold high the banner of peace and justice! So convinced am I of the relevance of this goal to the proper fulfilment of our mission that I have proposed to the General Conference that it designate "UNESCO and youth" as a central topic for discussion at its next session. That will be an appropriate moment since the General Conference will be considering for adoption the "Declaration on the Safeguarding of Future Generations".

At all the United Nations conferences, regardless of the subject under consideration (environment, population, social development, human rights and democracy, women, housing), there has been a consensus that education is the key to the urgently needed change in the direction pursued by today's world, which is increasing disparities in the possession of material goods and knowledge, instead of reducing them. To invest in education is not only to respect a fundamental right but also to build peace and

progress for the world's peoples. Education for all, by all, throughout life: this is the great challenge. One which allows of no delay. Each child is the most important heritage to be preserved. UNESCO may at times give the impression that it is only interested in preserving stone monuments or natural landscapes. That is not true. Those efforts are the most visible. And the heritage thus safeguarded the least vulnerable. But we must protect our entire heritage: the spiritual, the intangible, the genetic heritage—and, especially, ethics. These are the basic, universal values that our Constitution sets forth with inspired clarity. If we sincerely believe that each child is our child, then we must radically change the parameters of the "globalization" currently under way. And the human being must become the beneficiary and main actor of all our policies and strategies.

A system collapsed in 1989 because, concentrating on equality, it forgot liberty. The present system focused on liberty, will know the same fate if it forgets equality—and solidarity. The din made as the "Iron Curtain" collapsed drowned out the tremor that ran through the foundations of the "winning" side in the Cold War. We must, then, for the sake of both principle and self-interest, redouble in every field the fight against exclusion and marginalization. We must all feel involved. We must all work to ease the great transition from the logic of force to the force of reason; from oppression to dialogue; from isolation to interaction and peaceful coexistence. But first we must live, and give meaning to life. Eliminating violence: that is our resolve. Preventing violence and compulsion by going, as I said before, to the very sources of resentment, extremism, dogmatism and fatalism. Poverty, ignorance, discrimination and exclusion are forms of violence which can cause—although they can never justify—aggression, the use of force and fratricidal conflict.

Swords into ploughshares

A peace consciousness—in the interests of living together, of science and its applications—does not appear overnight, nor can it be imposed by decree. First comes disillusionment with materialism and enslavement to the market, and then a return to freedom of thought and action, sincerity, austerity, the indomitable force of the mind, the key to peace and to war, as affirmed by the founders of UNESCO.

Science is always positive, but the same cannot always be said of its applications. Advances in technology and knowledge can be used to enrich or to impoverish the lives of human beings; they can help to develop their identity and enhance their capacities or, on the contrary, they can be used to undermine the personality and coarsen human talent. Only conscience, which is responsibility—and thus ethical and moral—can make good use of the artefacts of reason. Conscience must work in tandem with reason. To the ethics of responsibility we must add an ethics of conviction and will. The former springs from knowledge, and the latter from passion, compassion and wisdom.

We are now approaching the end of a century of amazing scientific and technological progress: we can diagnose and treat many diseases which cause suffering and death; we communicate with extraordinary clarity and speed; we have at our disposal instant, limitless information. However, antibiotics and telecommunications do not compensate for the bloody conflicts which have cut down millions of lives in their prime and inflicted indescribable suffering on so many innocent people. All the obscenities of war, brought home to us nowadays by audio-visual equipment, do not seem able to halt the advance of the huge war machine set up and maintained over many centuries. Present generations have the almost impossible, biblical task of "beating their swords into ploughshares" and making the transition from an instinct for war—developed since time immemorial—to a feeling for peace. To achieve this would be the best and most noble act that the "global village" could accomplish, and the best legacy to our descendants. With what satisfaction and relief should we be able to look into the eyes of our children! It would be also the best way to celebrate the fiftieth anniversary of the Universal Declaration of Human Rights, in 1998.

Other "rights" have been added since 1948. These should all be taken into account, and to them should be added the right which underlies them all: the right to peace—the right to live in peace! The right to our own "personal sovereignty", to respect for life and dignity.

Constructing the defences of peace

Human rights! At the dawn of the new millennium, our ideal must be to put them into practice, to add to them, to live and breathe them, to relive them, to revive them with every new day! No one nation, institution or person should feel entitled to lay sole claim to human rights, still less to determine others' credentials in this regard. Human rights can neither be owned nor given, but must be won and deserved afresh with every passing day. Nor should they be regarded as an abstraction, but rather as practical guidelines for action which should be part of the lives of all men and women and enshrined in the laws of every country. Let us translate the Declaration into all languages; let it be studied in every classroom and every home, all over the world! Today's ideal may thus become the happy reality of tomorrow! Learning to know, to do, to be and to live together!

I appeal to all families, educators, religious figures, parliamentarians, politicians, artists, intellectuals, scientists, craftworkers and journalists, to all humanitarian, sporting and cultural organizations and to the media to spread a message of tolerance, non-violence, peace and justice. Our aim must be to foster understanding, generosity and solidarity, so that with our minds more focused on the future than on the past, we may be able to look ahead together and build, however difficult the conditions or inhospitable the setting, a future of peace, which is a fundamental right and prerequisite. Thus, "We, the people" will have fulfilled the promise we made in 1945, our eyes still seared by the most abominable images of the terrible conflict that had just ended—"to save succeeding generations from the scourge of war", "to construct the defences of peace in the minds" of all the peoples of the Earth. ■

Sarajevo's battered soul

by Pascale d'Erm

© Pascale d'Erm, Paris

Sarajevo Library (in background, behind a minaret in the Ottoman quarter).

"The day the Sarajevo Library burned down, in 1992, and the ashes rained gently down over the city," says Maja Barlich, a staff member of Bosnia and Herzegovina's Institute for the Protection of the Heritage, with sadness in her voice, "everyone was crying, as if they had lost someone dear to them."

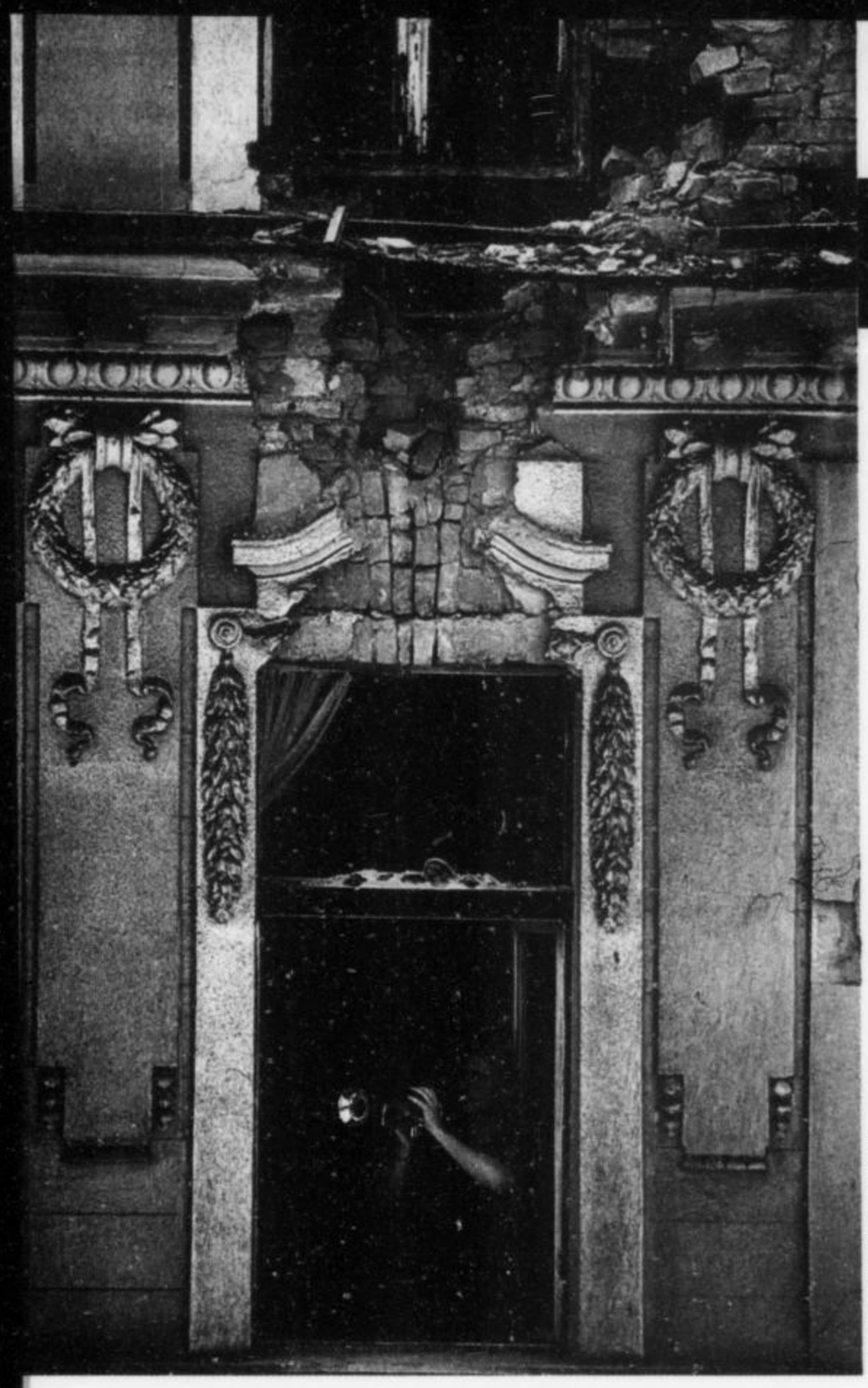
The magnificent Viennese-style building which stood on the edge of the Ottoman quarter, grandly embodying the city's cultural identity, spirit and history, was destroyed by the fury and accurate shelling of fighting men. The ruins did not, however, remain silent for long. Music soon took possession of the shell of the building, heralding a kind of cultural resistance movement. "We still went to the ruined library during the war," Maja Barlich recalls. "Several concerts were given there—I remember hearing Mozart's *Requiem*." Ruined buildings nearby were made the venue for film festivals and other cultural events. Despite the shelling and bombing, Sarajevo's pulse went on beating regularly.

Unlike its illustrious neighbours such as Dubrovnik or Budapest, Sarajevo never enjoyed the reputation of being an important cultural centre. Built in a narrow valley, the city and its five centuries of history are strung out for seven kilometres along the notorious "Sniper Alley" and beside the rushing waters of the Miljacka, now flowing clear once more.

Leaving behind the seriously shell-damaged high-rise blocks of flats of the Tito period, the traveller arrives in the city centre, where the strictly classical architecture and the ochre and pink mansions, now windowless or unsafe, serve as a reminder that this was part of the Austro-Hungarian Empire until early in the century. Then comes the fifteenth-century Ottoman quarter, Bascarsija with its maze of medieval lanes and the oriental charms of *Slatilo ćoše*, the "Sweet corner", so called because of its many pastry shops. This old neighbourhood was relatively little damaged and soon came back to life. Its shops reopened quickly, and the imposing Begova Disrinja mosque is being rebuilt.

"Sarajevo was very badly damaged," emphasizes Colin Kaiser, head of UNESCO's Sarajevo office. "They wanted to smash the city's identity. Irremediable losses of archival mate-

© Pascale d'Erm, Paris



Paul Lowe © Network/Rapho, Paris

The shell-damaged façade of a Sarajevo house dating from the time of the Austro-Hungarian empire.

UNESCO is supporting the reconstruction of Sarajevo's pluricultural heritage, damaged by the savagery of ethnic cleansing

rial were caused by the destruction of the library, the National Museum and the Oriental Institute. A whole segment of Bosnia and Herzegovina's memory has been wiped out." The selection of targets and the accuracy of fire produced terrible results: universities, schools, research establishments, museums and the finest of the Austro-Hungarian mansions were systematically targeted. The difference in the amount of damage done to religious buildings is no coincidence: the Orthodox church and cathedral seem to have survived unscathed but some of the mosques in the Ottoman quarter were heavily bombarded. Some of the old residential neighbourhoods also suffered badly; many houses that were thought to have been spared were in fact hit by shells.

Piecemeal reconstruction

Sarajevo is no longer entirely a wasteland. "The city has been changing very rapidly of late," explains Francis Bueb, the founder of the André Malraux Cultural Centre, which was set up while the war was still raging. "The streets have been cleaned up, the rubble cleared, the burned-out cars removed and the broken windows replaced." The reconstruction of Bosnia and Herzegovina has begun, albeit on a modest scale.

The rebuilding of the cultural heritage may seem to be of secondary importance to the major institutions which are hard at work finding funds for urgent small-scale projects, but for the people who live here, the return to normality also involves the rebuilding of their cultural identity. "Destroying our heritage was a way of denying our existence", says Maja Barlich. "The cultural monuments and sites have to be restored in order for us to recover our national traditions and identity."

Lack of co-ordination

Urgent action is needed. Winds can be very violent in Sarajevo and can hasten the collapse of weakened buildings, while the lack of co-ordination in international reconstruction efforts is hampering operations. Since the Dayton agreement was signed, such efforts have increased in number but there has not been enough co-ordination, some countries financing operations without knowing whether or not other countries have already drawn up estimates for the same project. This lack of co-ordination is preventing full realization of the objectives: Austria, for example, with the help of European Union funding, has undertaken the cleaning and protection of the library, but no-one knows who will be responsible for the next stage of the operation (the total cost of which has been reckoned at around $14 million). Discussion has begun as to whether the library will recover the literary, cultural and historical functions it had before the war or be assigned other functions of a more administrative nature, such as it had ▶

The Library's devastated interior.

© Pascale d'Erm, Paris

▸ in its early days. The debate is sure to be lively, in view of the building's symbolic importance.

The political make-up of Bosnia and Herzegovina is scarcely conducive to making the country's cultural reconstruction any simpler: each of the ten districts composing the Muslim-Croat Federation, for instance, has responsibilities in the field of culture, but some districts have no suitable structure to discharge these responsibilities.

On the road to reconstruction

"At present there is no international-level order of priorities," says Colin Kaiser. "The precise extent of damage to cultural property in the Muslim-Croat Federation is unknown and, apart from extensive damage to religious buildings—mosques and Catholic churches—little is known about the situation in the Serb Republic. This is why we want to set up a forward-looking programme for the reconstruction of the country's cultural heritage." UNESCO is due to send a mission to Sarajevo in the near future for that purpose.

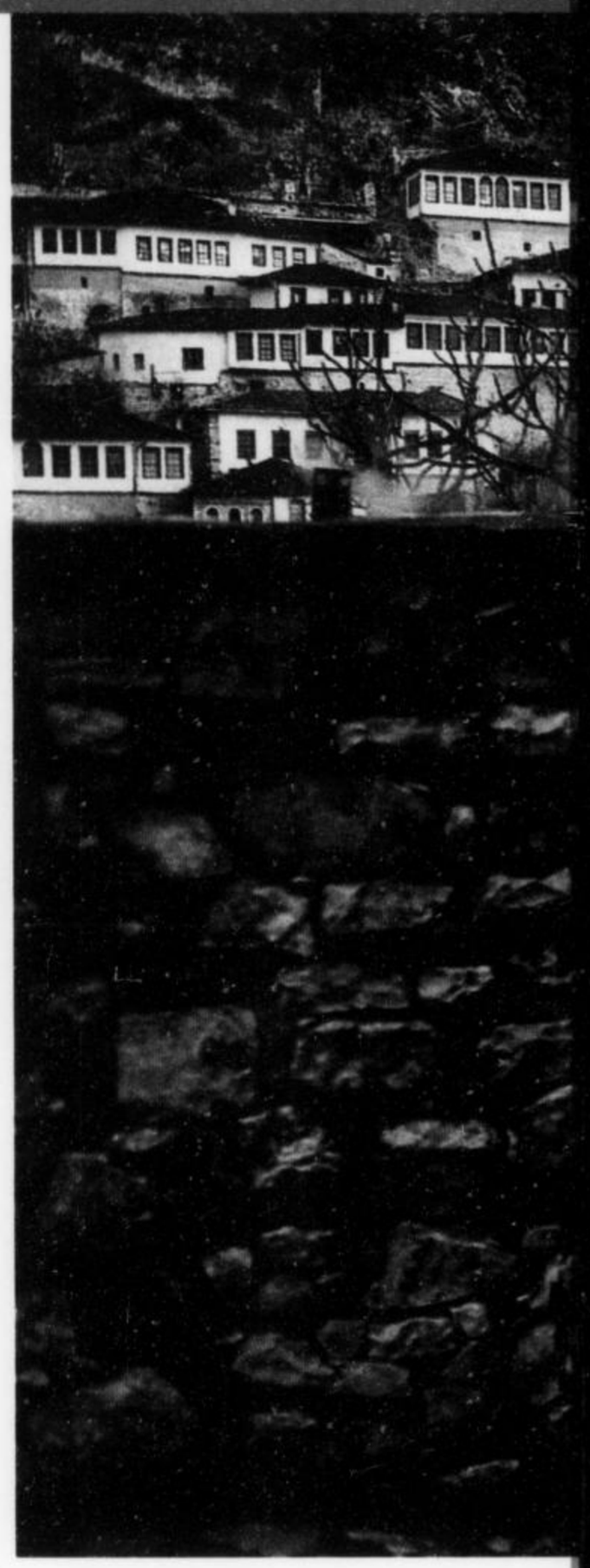
For the time being, the main project is for the rehabilitation of the old town of Mostar, a programme financed by the Italian government, and for the restoration of a mosque, also in Mostar, funded by Saudi Arabia.

In October 1996 UNESCO, which has already been playing a part in the refurbishment of the National Museum, organized a seminar on the reconstruction of the cultural heritage, enabling international experts to work alongside Bosnian student architects and local engineers. "There were 35 local participants and experts from all over the world," explains Sibyl Renaud, administrative officer in UNESCO's Sarajevo office. "They worked on two cases in Sarajevo—the library and the old Ottoman quarter—and three building sites in Mostar."

According to French architect J.-L. Taupin, a historic monuments specialist who took part in the seminar, "coexistence is working well. We cannot imagine the reconstruction of Sarajevo without the city's history being taken into consideration." ■

Albania's

Albania's cultural heritage has been hard hit by recent events in that country. Here Yljet Alicka, Chief of the Foreign Affairs Department of the Albanian Ministry of Culture, Youth and Women's Affairs, talks to Jasmina Sopova.



■ The pictures coming out of Albania since March 1997 show a country in turmoil. The media report army barracks being sacked, automatic rifles being freely toted around, curfews being imposed, European soldiers being landed for Operation Alba, snap elections being called and so on, but not a word about culture.

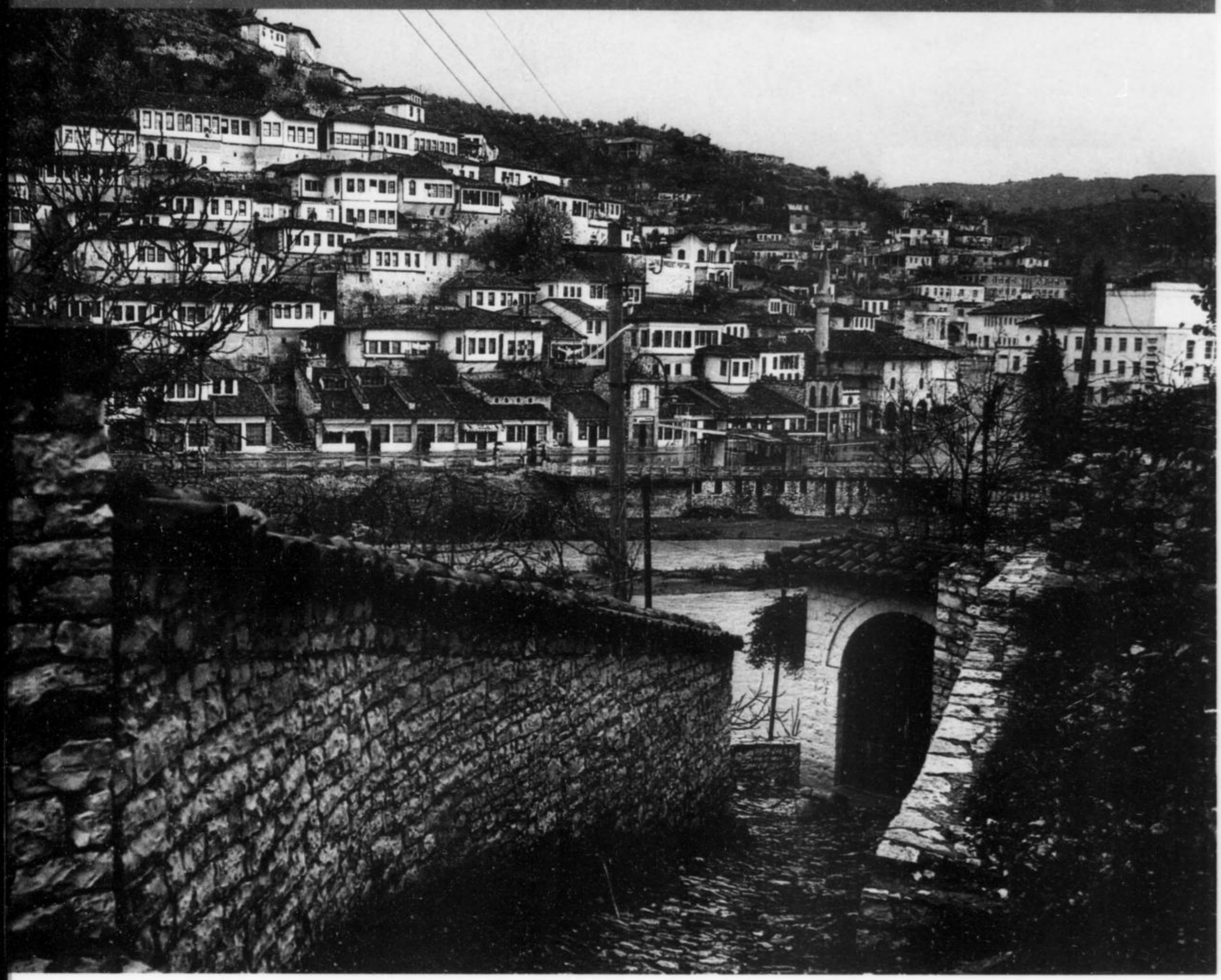
Yljet Aliçka: In times of trouble, unfortunately, culture is not regarded as a priority inside the country any more than it is outside. The damage that is being inflicted on Albania's culture is perhaps less serious than the economic harm it is suffering, but it is irreparable: in time the economy will recover, but artefacts bearing witness to centuries of culture will have disappeared forever.

■ What is the bill for the damage?

Y. A.: It is hard to say with any certainty at present, just as it is hard to say what is the motivation behind it: is it wanton destruction or deliberate looting? The estimated cost of damage to cultural property amounts to around $800,000. Many municipal buildings, cinemas and museums have been wrecked. The Tirana Faculty of Agriculture, which was particularly well computerized, has been plundered, and some 400,000 books have gone up in flames.

■ Is there a parallel here with what happened to the Sarajevo library?

Y. A.: No, the books were not burned for the same reasons. In Sarajevo the aim was to destroy a centuries-old heritage that was shared by the different communities, to wipe the slate of history clean. In Albania, where the different ethnic groups have historically lived together in harmony, I would say the burning of the books led on from the street fighting. The books



Michel Setboun © Rapho, Paris

The medieval city of Berat in central Albania has a rich architectural heritage.

in the municipal libraries were destroyed together with the library buildings, and the Faculty of Agriculture's huge collection disappeared together with its computers. There was no political motive behind the destruction of the books.

■ What about the museums?

Y. A.: The Durres Archaeological Museum was seriously damaged and eighty objects dating from the Illyrian period were stolen, but the inventory was preserved and will perhaps make it possible to track the objects down later, when the country has dealt with its most urgent problems. The case of Butrinti, on the other hand, is far more serious: this ancient site, which was included on UNESCO's World Heritage List[1] in 1992, was ransacked, its museum looted and its records burned, so that no investigation is possible. Being in the south of the country, the site is for the time being inaccessible to the authorities.

■ So the looting will go on. . . .

Y. A.: Maybe, but the public is starting to react, which is a very encouraging sign. While some people are plundering and devastating everything they come across, others risk their lives to save whatever can still be saved: a well-known filmmaker, for example, personally stood out against the attack on the Tirana Cinematographic Centre, and a librarian was killed when she tried to protect the books in the Berat municipal library. In both Berat and Korcha men and women took up arms to defend the medieval icon museums, and many of the icons are now under protection in private hands.

We do not, however, have the resources to establish a strategy for the protection of our cultural heritage, which is why we have just appealed for support to the Council of Europe in Strasbourg and why we shall shortly be turning to UNESCO and other international institutions. ■

1 See "Butrinti rediscovered" by Zija Xholi in the June 1994 issues of the *UNESCO Courier* (*Biotechnology: The resourceful gene*)

Greenwatch

Forests: a breathing space for the planet

by France Bequette

Gianne Chini/PHR © Jacana, Paris

Boreal forest in Alaska.

Forests are the earth's most complex and elaborate natural ecosystems. They cover about 10 per cent of the planet's surface and 26 per cent of the continental surface area (excluding Greenland and Antarctica). The globe's biggest producers of biomass, they exercise great influence on energy exchanges between the atmosphere and the ground, intercepting solar radiation, acting as a windbreak, fixing carbon dioxide and returning a great deal of water vapour to the atmosphere via evapotranspiration. They are directly dependent on the climate and also one of its main regulators.

THE PRIMEVAL FOREST

Some 300 million years ago forests of tree ferns and giant horsetail covered the earth. Traces of them can be found in coal deposits. Then the oceans submerged the continents. When the water retreated about 260 million years ago, conifers appeared, followed some 130 million years later by broad-leaved trees.

In the Tertiary era, about 50 million years ago, the northern hemisphere had a mild climate that was propitious for the development of plant life and was brought to an end by the onset of an Ice age. The fate of vegetation was strongly influenced by the location of mountain chains. Europe's east-west mountain massifs prevented the migration of plants, and tropical and sub-tropical species died from the cold. In the Americas on the other hand the mountains run on a north-south axis and presented no such obstacle. East Asia had no Ice age and a large number of species survived there and later successfully reacclimatized to places where they had once prospered. This explains why the parks and gardens of Europe contain maidenhair, magnolia, maple and cherry trees imported from Asia.

There are four major types of forest (boreal-conifer, temperate-broad leaf, scrubland and rain forest). Conifers are dominant in the boreal forest, from Alaska to Labrador and from Scandinavia to Siberia and Kamchatka, intermingling with birch, willow and aspen. The dark foliage of pines contrasts with the white trunks of birches, and the grass between the trees is splashed with the colours of a thousand flowers. In the temperate zone of the Northern hemisphere—it is too hot in the Southern hemisphere—the appearance of the forest changes with the seasons. The slender trunks of oaks, elms and maples form lofty groves of trees crowned with intertwining branches. Their leaves change colour from light to dark green, then to the golds and reds of autumn before falling to the ground. On stony or sandy soils in regions with Mediterranean or Californian climates grow leathery-leaved trees like the olive, succulent plants such as cactus and the dense scrub known as garrigue, maquis and

H. Gallais © Jacana, Paris

Olive trees in Andalusia (Spain).

chaparral. In tropical areas the luxuriant forest demands an even heat and plenty of rain throughout the year. The trees reach for the sky in search of sunlight, sometimes climbing to 50 or 60 metres amidst a tangle of lianas and epiphytes.

A CARBON RESERVOIR

We know more than we did about the interactions between forest and climate, but they still give rise to debate among specialists. Gilbert Aussenac of the French National Institute of Agronomic Research (INRA) believes that the forest is a more effective sunlight trap than any other plant formation. Heat stocked in the morning is restored to the atmosphere in the evening. When it comes into contact with humid air hovering above the forest, it causes rainstorms.

In order to show that the rainfall regime is strongly influenced by the forest cover, scientists have made a model of the total deforestation of the 5-million-km^2 Amazon basin. In this hypothesis the temperature of the air would rise by from 1° to 3°C because of the fall in evapotranspiration, which would also result in a 26 per cent decrease in rainfall!

Less well known, but vital for the future of the earth's climate, is the relationship between the forest and the increase in atmospheric carbon dioxide (CO_2). The concentration of CO_2 in the earth's atmosphere has risen from 280 volumes per million (vpm) at the beginning of the industrial era to 360 volumes today. This is a staggering increase when compared with the 80-vpm rise that took place in the 200,000 preceding years, as calculated from measurements made in microbubbles contained in polar ice. The figure may well double by the middle of the next century.

G. Paul Adam/PP © Jacana, Paris

Temperate deciduous forest in Canada.

Forests play a dual role in the earth's carbon cycle by absorbing a large amount of the CO_2 contained in the atmosphere and also by emitting CO_2. The biosphere and the atmosphere annually exchange enormous amounts of carbon. The annual flow of atmospheric CO_2 fixed in plants by photosynthesis amounts to some 100 billion tons, but this is almost entirely counterbalanced by a reverse flow caused by the breathing of plants and micro-organisms in the soil such as bacteria and fungi, which decompose ground litter and organic matter. If, for the moment, forest ecosystems are fairly good sponges for absorbing the CO_2 which we produce and which helps them to grow, they will no longer be able to do so if emissions continue to increase and deforestation is not halted.

DEFORESTATION

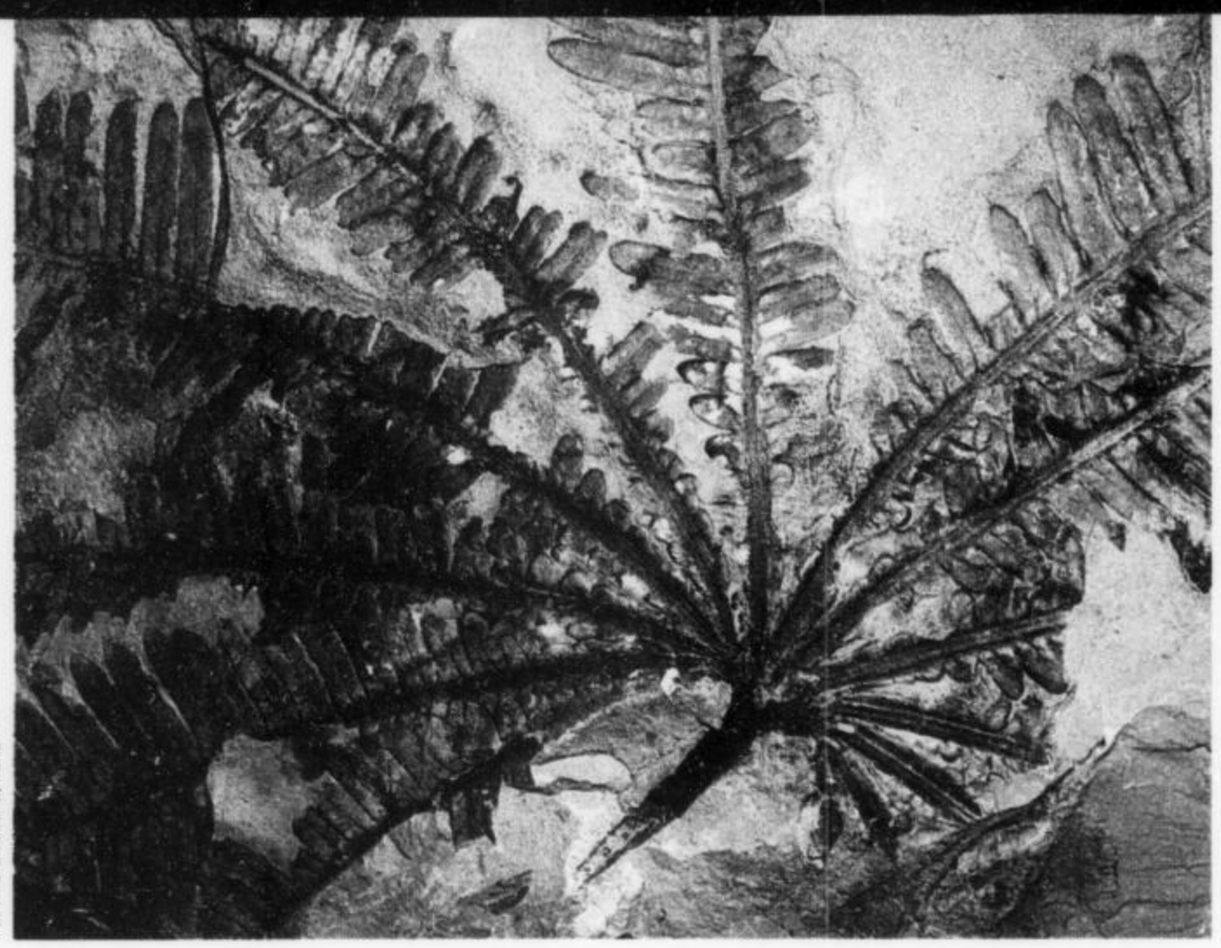
According to the Food and Agriculture Organization of the United Nations (FAO), which is carrying out a Forest Resources Assessment Programme, forests covered some 3,454 million hectares world-wide in 1995, somewhat more than half of which were located in developing countries. Between 1990 and 1995 the world's forests underwent an estimated net loss of 56.3 million hectares, comprising a loss of 65.1 million hectares in developing countries partly offset by an increase of 8.8 million hectares in the industrialized countries. Forest loss was not, however, as great as predicted and has decreased overall.

Some communities have no choice but to contribute to deforestation. In dryland and upland areas exposed to erosion, for example, needy communities chop down the sparse trees to provide fuel, food and a meagre source of income. Other contributory factors are overgrazing, extensive farming and fire—the scourge of dry forests of the Mediterranean variety.

The development of subsistence farming in Africa and tropical Asia and the implementation of far-reaching ▶

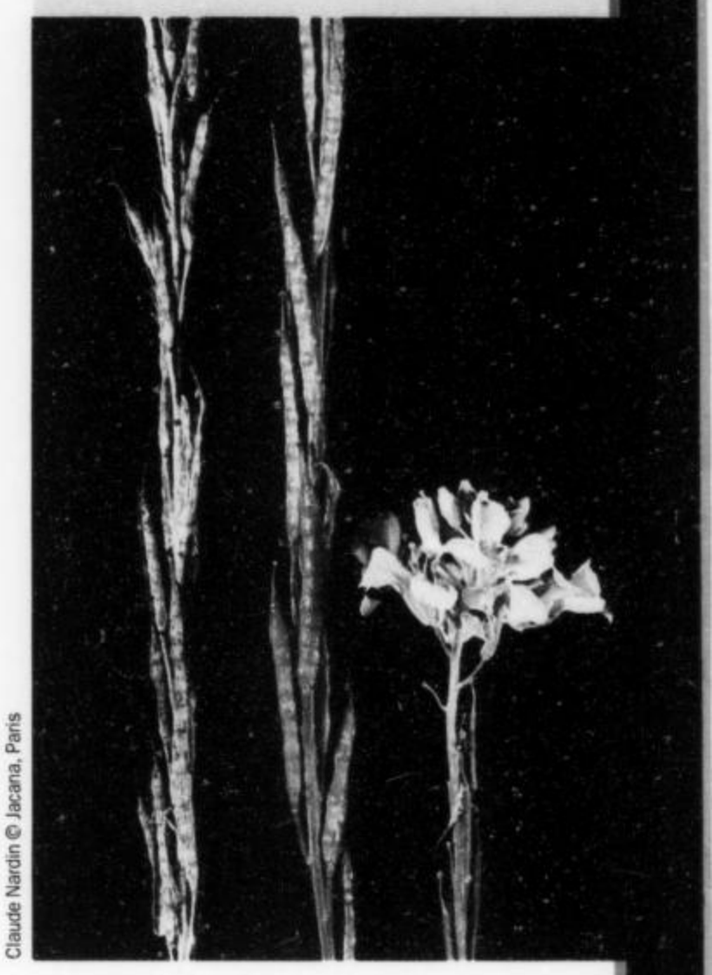
G. Nicolet © Jacana, Paris

Tropical rain forest in Cameroon.



Pat Wild © Jacana, Paris

A fossilized tree fern (New Zealand).



Claude Nardin © Jacana, Paris

- economic development programmes in Latin America and Asia are leading to a considerable decrease of forest cover in these regions. Again according to the FAO, demographic growth is expected to force certain parts of the world such as sub-Saharan Africa and Latin America to transform forest into farmland. There is no guarantee that such a conversion will benefit the populations in question. ■

Further reading:

STATE OF THE WORLD'S FORESTS
an FAO report, Rome 1997

LA GESTION DURABLE DES FORÊTS
les dossiers de l'INRA, no. 12, autumn 1996

BOIS ET FORÊTS DES TROPIQUES
CIRAD-Forêt, no. 240, 1994

A WORLD CONGRESS ON FORESTS

The 11th World Forestry Congress, jointly organized by Turkey and the Food and Agriculture Organization of the United Nations (FAO), will be held in Antalya (Turkey) from 13 to 22 October 1997. Its main theme is "Forestry for Sustainable Development: Towards the 21st Century".

The meeting will examine a number of sub-themes, including: a) forest and tree resources, b) forests, biological diversity and maintenance of the natural heritage, c) protective and environmental functions of forests, d) productive functions of forests, e) the economic contribution of forestry to sustainable development, f) social dimensions of forestry's contribution to sustainable development, g) policies, institutions and means for sustainable forestry development.

For further information, contact:
The Organizing Committee of the 11th World Forestry Congress,
Ministry of Forests, Atatürk Bulvari, no. 153 Bakanliklar,
06100 Ankara, Turkey.
Tel: 90-312-417 7724; Fax: 90-312-417 9160.
E-mail: obdi-f@servis.net.tr
or
The Organizing Committee of the 11th World Forestry Congress,
Department of Forests, FAO, Via delle Terme di Caracalla,
00100 Rome, Italy.
Tel: 39-6-5225 5088; Fax: 39-6-5225 5137;
e-mail: luis.botero@fao.org;
web site: http://www.fao.org/waicent/faoinfo/forestry/wforcong

PLASTIC PLANTS

Plastic exists naturally, albeit in minute amounts, in the leaves of many plants, including cotton or mustard, but is far more expensive to extract than produce synthetically. However, scientists now hope to increase the plastic production capacity of certain plants through genetic engineering, so that some commercially grown species such as sweet corn could become veritable "plastic factories". But there are still many imponderables, and so far cultivated biodegradable plastic remains a pipedream. ■

A BREATH OF FRESH AIR

Air pollution is having increasingly damaging effects on health in the world's big cities. In Bombay, for example, where the levels of lead in the air are estimated to have doubled between 1980 and 1987, it is thought to be responsible for a steep rise in respiratory ailments, heart disease and skin allergies. The World Bank and the United Nations Development Programme have launched an urban air quality management programme as part of their broader programme to help five Asian urban areas (Beijing, Bombay, Colombo, Jakarta, Kathmandu and greater Manila) solve their worsening environmental prob-

lems. Stricter emissions standards and lower prices for unleaded gasoline are among the main measures proposed. ■

LIGHTENING THE PRESSURE ON CORK

Cork, an impermeable protective material that grows as the inner bark of certain trees, forms a particularly thick layer in cork oak trees, which are grown on a commercial basis. But it takes a 25-year growth period before the tree produces its first yield, followed by a 10-year wait between each harvest. In order to meet growing demand, cork is now being harvested too frequently, weakening trees which have also been threatened by a harmful fungus since 1992. In 1996 a Belgian organization called *Le Petit Liège* (The Little Cork) launched an operation to collect all discarded cork objects for recycling. Cork is a good heat and sound insulator, and after being ground is used in the building industry. Recycling of this kind could help take the pressure off cork oaks in France, Spain and Portugal. ■

ENVIRONMENT-FRIENDLY CHEWING GUM

Fed up with finding pieces of chewed gum stuck on chairs, desks and even statues in public places, an American inventor has patented a new kind of chewing gum that turns brittle when discarded and can be easily removed from surfaces. The gum will also dissolve in the mouth after a period of chewing and can even be swallowed without disagreeable aftereffects. ■

HEAVY EATERS

In the United States a number of sites contaminated by heavy metals are awaiting cleanup measures. But traditional soil-washing technology is costly and impoverishes the soil, and as a result there is growing interest in plant-based soil-cleansing techniques. Two scientists are experimenting with plants called hyperaccumulators, which may do the job less quickly but are far more economical, environment-friendly and effective. Hyperaccumulators can absorb metallic and other pollutants in concentrations from 10 to 100 times the accumulation of a metal tolerated by ordinary crops. A small shrub called Alpine pennycress (*Thlaspi caerulescens*), for example, digests zinc, cadmium and nickel; and carrots absorb DDT (see "Initiatives" in the *UNESCO Courier*, November 1996). The scientists even wonder whether some hyperaccumulators could be used to farm metals as an alternative to mining! ■

Virginie Kliecka © Jacana, Paris

POLLUTION HITS CASPIAN FISHERIES

Serious pollution and heavy overfishing are endangering the marine resources of the Caspian Sea. In Iran, for example, sturgeon catches are 75 per cent down on 1984. After cutting its quotas by half, Iran has drawn up a sturgeon hatcheries development plan designed to boost caviare production. It has also concluded agreements with neighbouring countries to determine catch shares and control poaching. Certain types of net are being outlawed, and the potential of some fish species for human consumption is being reassessed. ■

TROPICAL FOREST CORNUCOPIA

An expanded and updated two-volume edition of *Tropical Forests, People and Food* has been published in French by UNESCO's Man and the Biosphere Programme. The original 1-volume English edition was first published in 1993. The study examines food resources, food production and consumption and the cultural foundations for food choices and development strategies. The English edition contains 74 scientific articles about the daily lives of people living in tropical areas, their habits, their beliefs and their understanding of the forest's resources. This richly documented volume is a must for anyone interested in tropical development. ■

EARTHWORM FERTILIZER

The French Institute of Scientific Research for Development in Co-operation (ORSTOM), the University of Sambalpur (India) and an Indian farming company have pioneered the use of earthworms to replace fertilizer on tea plantations. The earthworm is a useful ally because it enriches the soil by its droppings which are rich in minerals (nitrogen and phosphates) and humus. By making tunnels it improves soil drainage and aeration. It also stimulates the fungi that live in symbiosis with tea-bush roots and promotes water, nitrogen and phosphorus absorption. The selected worms, which belong to a particularly active local variety, are raised on the plantations. The results speak for themselves: tea production has risen by 35 to 240 per cent depending on the site, and consumption of chemical fertilizer has been halved. ■

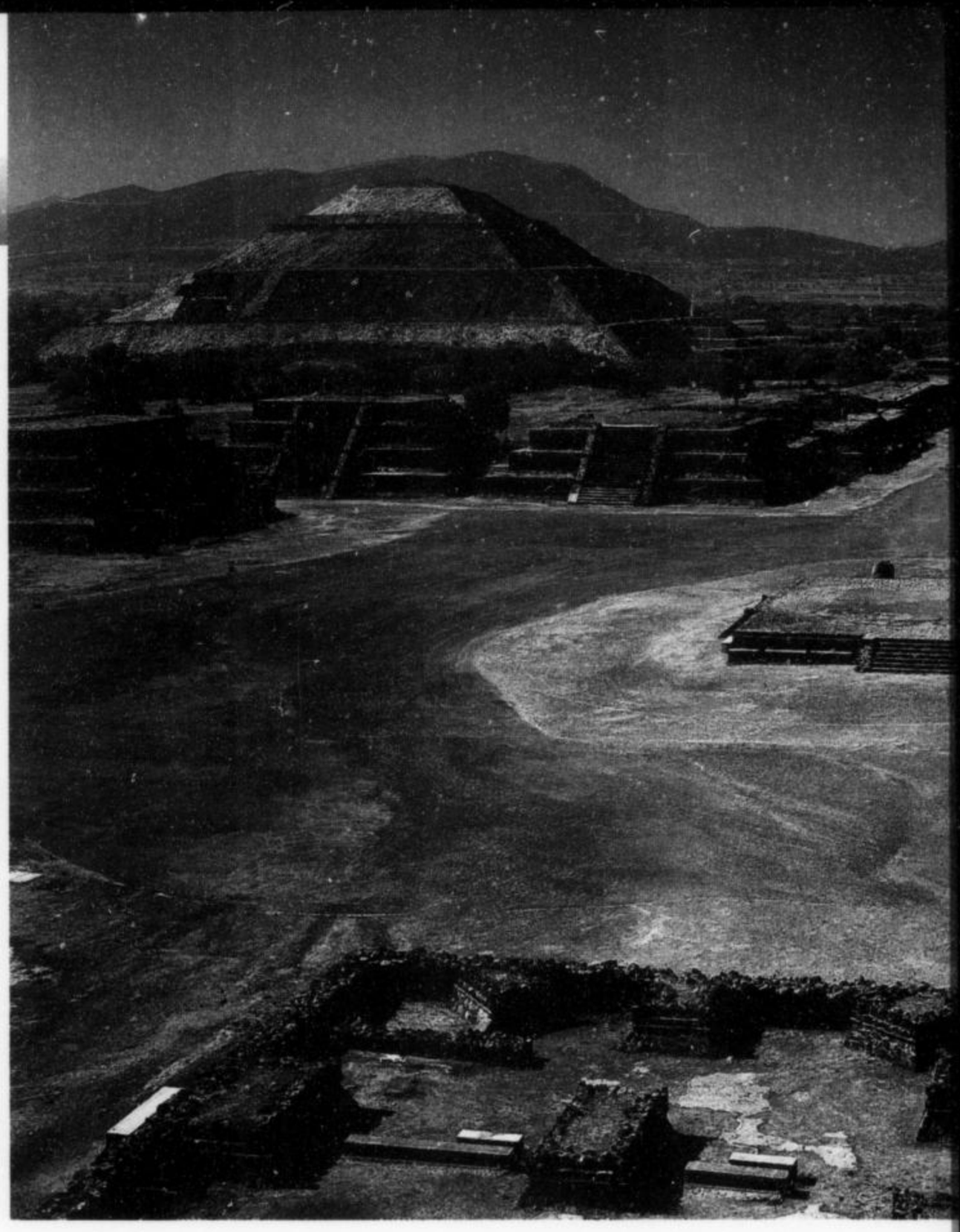
© Sistrez/Ask Images, Paris

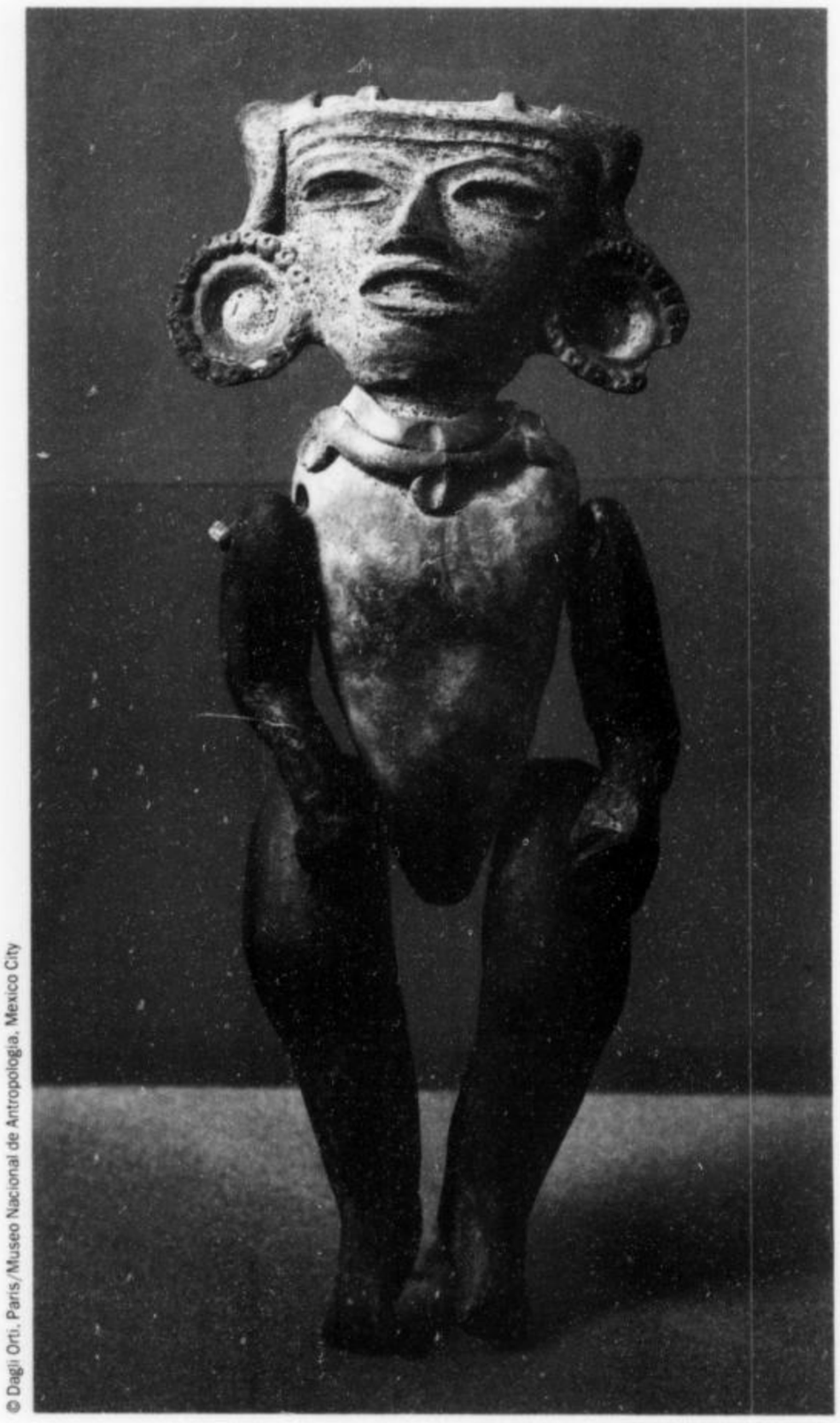
HERITAGE

the divine faces of TEOTIHUACÁN

by Cécile Romane

After a century of archaeological investigation, the remains of the city-state of Teotihuacán (Mexico) still guard many of their secrets. This pre-hispanic site, the largest in Mesoamerica, was included on UNESCO's World Heritage List in 1987.





© Dagli Orti, Paris./Museo Nacional de Antropologia, Mexico City

In the absence of written records, the history of Teotihuacán, the former capital of the greatest pre-Columbian urban civilization in the Valley of Mexico (2nd to 7th centuries), lying forty kilometres north of Mexico City, is still shrouded in mystery.

It was founded late in the first century A.D., although the date cannot be definitively confirmed in the present state of archaeological excavations. It extended over 40 square kilometres and housed a sizeable population. The number of inhabitants is estimated to have ranged from 100,000 to 160,000, depending on the period.

After reaching its apogee between the fourth and fifth centuries, it suddenly faded away, according to recent datings (1996), in the first half of the seventh century. We do not know the exact reason why this culture died out, but its decline is thought to have been hastened by changes in the ground water level and hence in the availability of water supplies.

The original name of the city is unknown. The Aztecs called it Teotihuacán (the "city of the gods") when they discovered its vast ruins centuries later. It seemed to them so imposing that only the gods could have built it and that they had created the Fifth Sun there (see the *UNESCO Courier*, "The sun, ancient myths, new technologies", January 1995, p. 12).

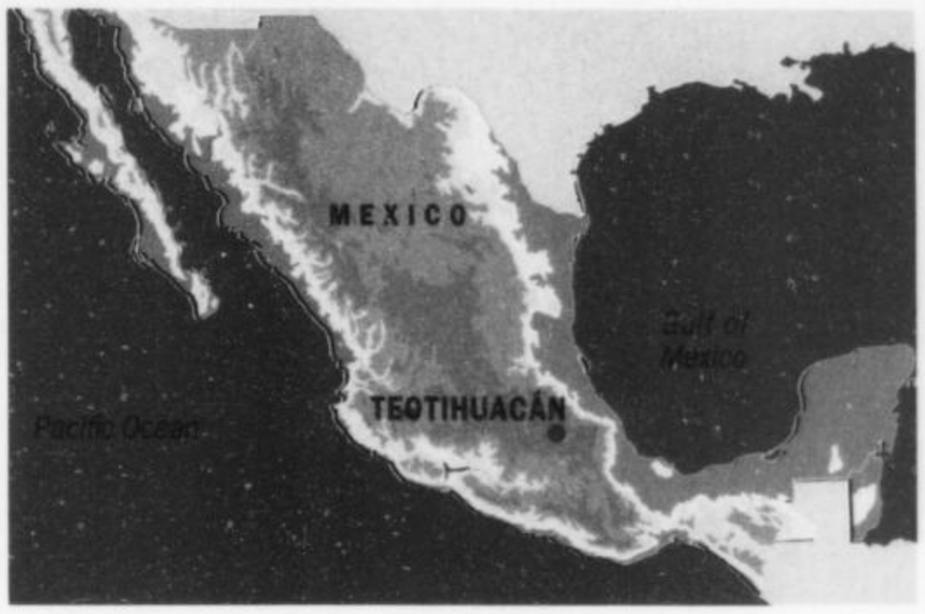
Ceramic statuette of a woman with moveable arms and legs (400 A.D.).

THE CEREMONIAL CENTRE

A straight 40-metre-wide highway, known as the Avenue of the Dead, runs for more than two kilometres in a clearly visible succession of rectangular squares, all on the same level with access stairways. It then continues for another three kilometres, still straight as a die, but with less formally structured adjoining architecture. This grandiose prospect was flanked on either side by over

Marco © Ask Images, Paris

Left, the Avenue of the Dead and the Pyramid of the Sun (at left) seen from the Pyramid of the Moon.



2,000 residential properties divided into many "apartments", forerunners of the modern housing block.

Most of the monuments in Teotihuacán's ceremonial centre which, vast though it is, represents only 10 per cent of the city's total area, stood on this Avenue. The most imposing of all, the Pyramid of the Sun (225 x 222 metres at the base), is the world's third tallest pyramid. Located on the east side of the Avenue, it now rises to a height of around 63 metres (it was originally 75 metres tall) and has a volume of one million cubic metres.

The less colossal but equally massive Pyramid of the Moon (150 x 140 metres at the base and 42 metres high) stands at the northern end of the Avenue of the Dead and consists of four superimposed platforms, each set back from the others. The palace of Quetzalpapalotl, the mythical Bird-Butterfly, lies on a square precinct in front of this pyramid. The bird-butterfly is represented in bas-reliefs on the patio pillars. This edifice, one of the few which is not a temple, may have been the living quarters of the Moon priests.

South of the Avenue of the Dead rises the immense quadrangular structure of the "Citadel" with a side length of around 400 metres and a total surface area of just under seven hectares. The square which it forms is delimited by four platforms (mistakenly believed by the Spaniards to be the walls of a fortress). It could easily accommodate 100,000 persons.

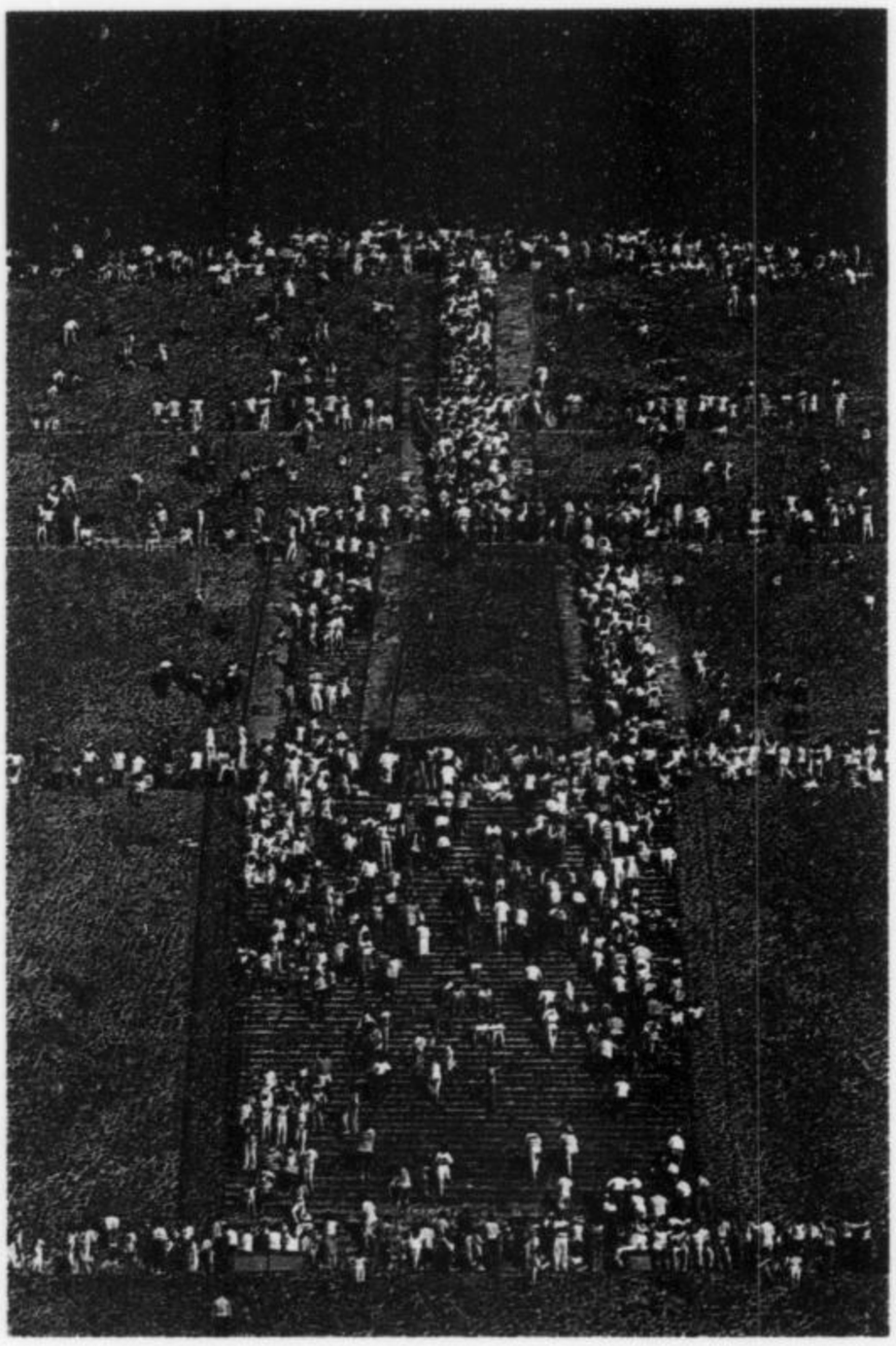
Here stands the Pyramid of Quetzalcóatl, or the Plumed Serpent. The monumental steps of its Western façade have been preserved in excellent condition. The typical feature of Teotihuacán architecture is clearly visible here. This is known as the "talud-tablero" (slope-and-panel) system, i.e. an alternation of inclined embankments and vertical panels, generally adorned with bas-reliefs. On its four sides, the pyramid bears 366 heads of Quetzalcóatl. These take the shape of circular projections with impressive gaping jaws.

AN INFLUENTIAL CIVILIZATION

The city was designed to harmonize closely with the surrounding countryside. From the centre of the Avenue of the Dead, the summit of the nearby mountain, the Cerro Gordo, can be seen towering up above the apex of the Pyramid of the Moon. The city has a rigorously geometrical layout. The ceremonial centre was built around the North-South axis of the Avenue of the Dead. The administrative centre, the market and the "citadel" lie on an East-West axis. The layout of the religious and priestly monuments, all lying in the axis of the Pyramid of the Sun, which coincides with the sun's rise to its zenith, respects an astronomical logic. The cult of the sun ▶

A stone sculpture of Huehueteotl, god of fire (c. 200 A.D.).

© Dagli Orti, Paris/Museo Nacional de Antropologia, Mexico City



Marco © Ask Images, Paris

and the study of the planets must have been of very great importance to Teotihuacán society.

This rigidly hierarchical society, which lived from trade, was headed by a theocratic government. The city derived its wealth from vast deposits of obsidian and fertile soil. The social classes were clearly separated according to their profession: potters, painters, gemstone polishers, farmers, fishermen, etc. Teotihuacán was a cosmopolitan centre, its population consisting of different ethnic groups living in different districts. The most important economic, religious and political centre of all Mesoamerica, it reveals a sophisticated knowledge of geometry, architecture, astronomy and art. The mythological scenes figuring in the paintings which adorn the palace walls, the layout of the buildings, reflecting astronomical rather than military concerns, lead us to suppose that this civilization, founded on the cult of terrestrial and agrarian deities, was a peaceful one.

Its influence was felt throughout Mesoamerica: two-thirds of Mexico as we now know it, Guatemala, Honduras and Belize. The art of pottery and ceramic ware, in particular, left a lasting mark on the cultures of the Mayas and Oaxaca. This influence lasted for a long time. For centuries, other populations continued to adore the gods of Teotihuacán: Quetzalcóatl, the Plumed serpent, god of humidity and fertility, and Tláloc, the rain god. ■

Some key dates

2ND TO 1ST CENTURY B.C.
The Valley of Teotihuacán is occupied by a scattered population. There may already have been a very active pilgrimage centre (perhaps around a grotto).

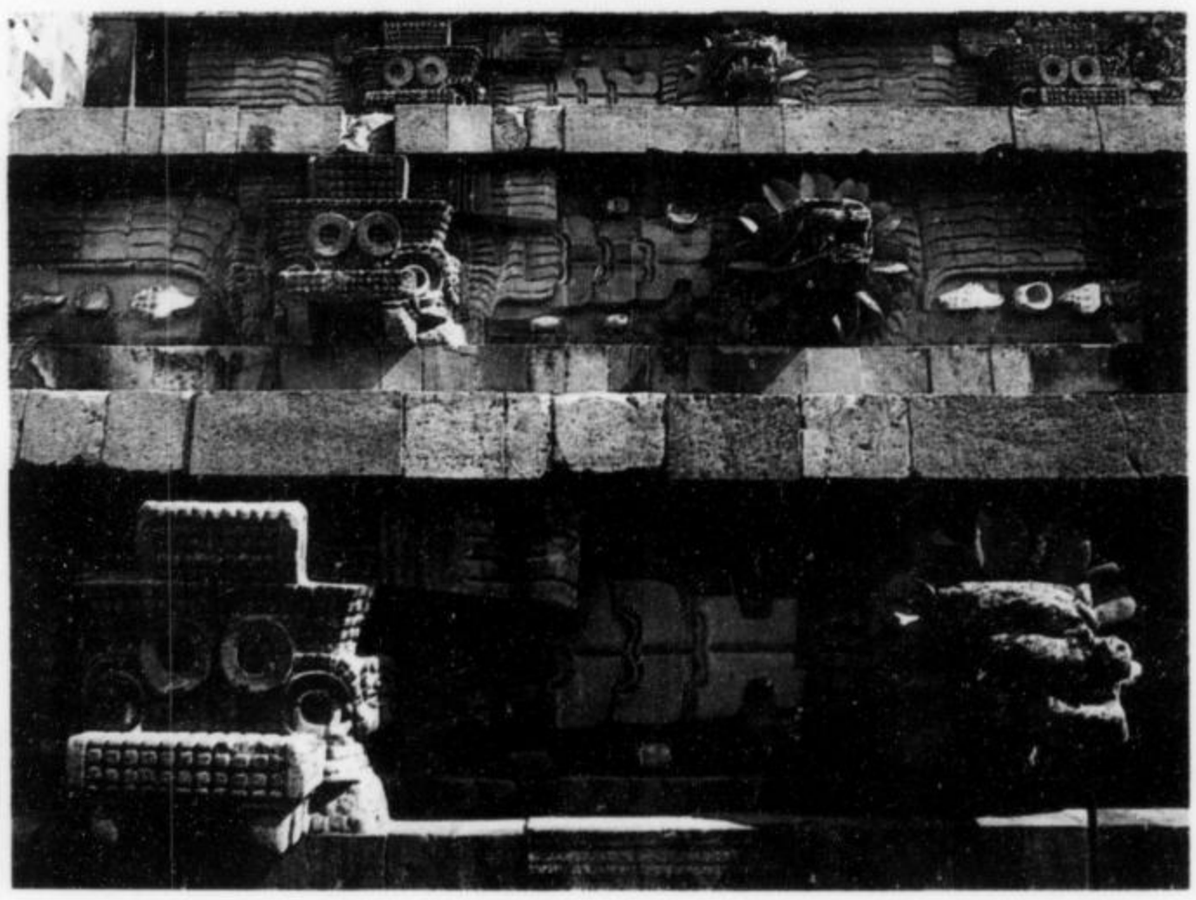
1-200 A.D.
Concentration of the population and gradual construction of a holy city. First sanctuary: the Pyramid of the Sun. The processional route, known as the Avenue of the Dead, is laid out perpendicular to the main axis. Construction of the Pyramid of the Moon, the "citadel" and the temple of Quetzalcóatl.

300-650 A.D.
The high point of the City State, covering 36 square kilometres. With 125,000 inhabitants it is the largest metropolis of the New World and the world's sixth largest city. Its influence extends to other civilizations: the Totonac culture around the Gulf of Mexico, the Zapotec culture in Oaxaca and the cultures of Western Mexico and the Mayas to the South.

AROUND 650 A.D.
Collapse of Teotihuacán and end of its dominance.

© M. Pedron, Paris

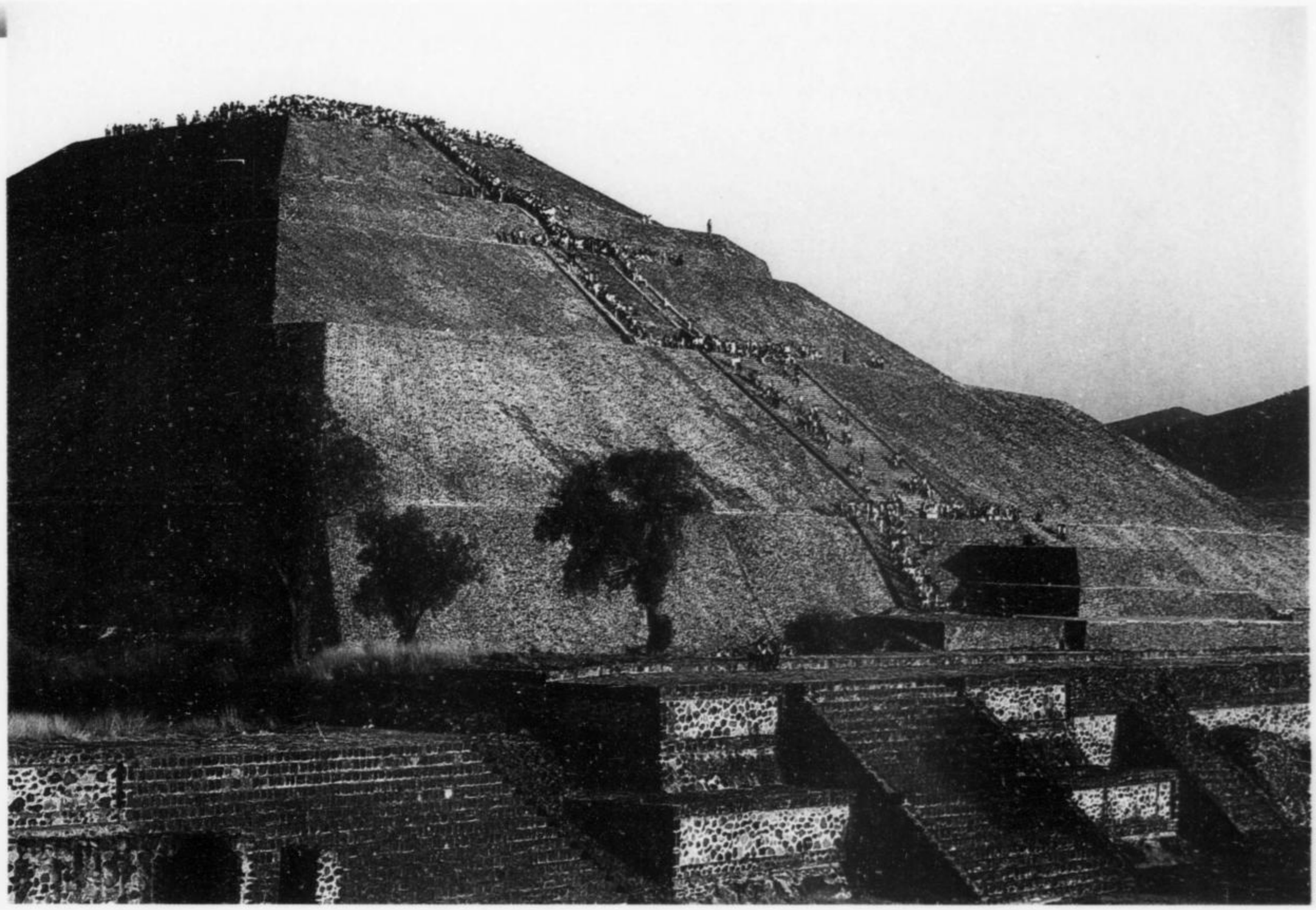
Above, the Pyramid of the Sun (63 metres), the world's third tallest pyramid.



© M. Pedron, Paris

Above, one of the 366 carved heads of Quetzalcóatl, the Plumed Serpent, that stud the pyramid dedicated to this divinity associated with moisture and fertility.

Left, high-relief heads of the rain god Tlaloc (left) and Quetzalcóatl the Plumed Serpent (right) on the Pyramid of Quetzalcóatl.



Marco © Ask Images, Paris

Alternating slopes and vertical panels are typical features of Teotihuacán's monuments. Above, the Pyramid of the Sun.

Excavation and restoration

The first excavations began in 1884. In 1905-1910, some monuments were restored, e.g. the Pyramid of the Sun to which the architect, Leopoldo Batres, arbitrarily added a fifth level. The "citadel" was discovered and restored in 1917-1920.

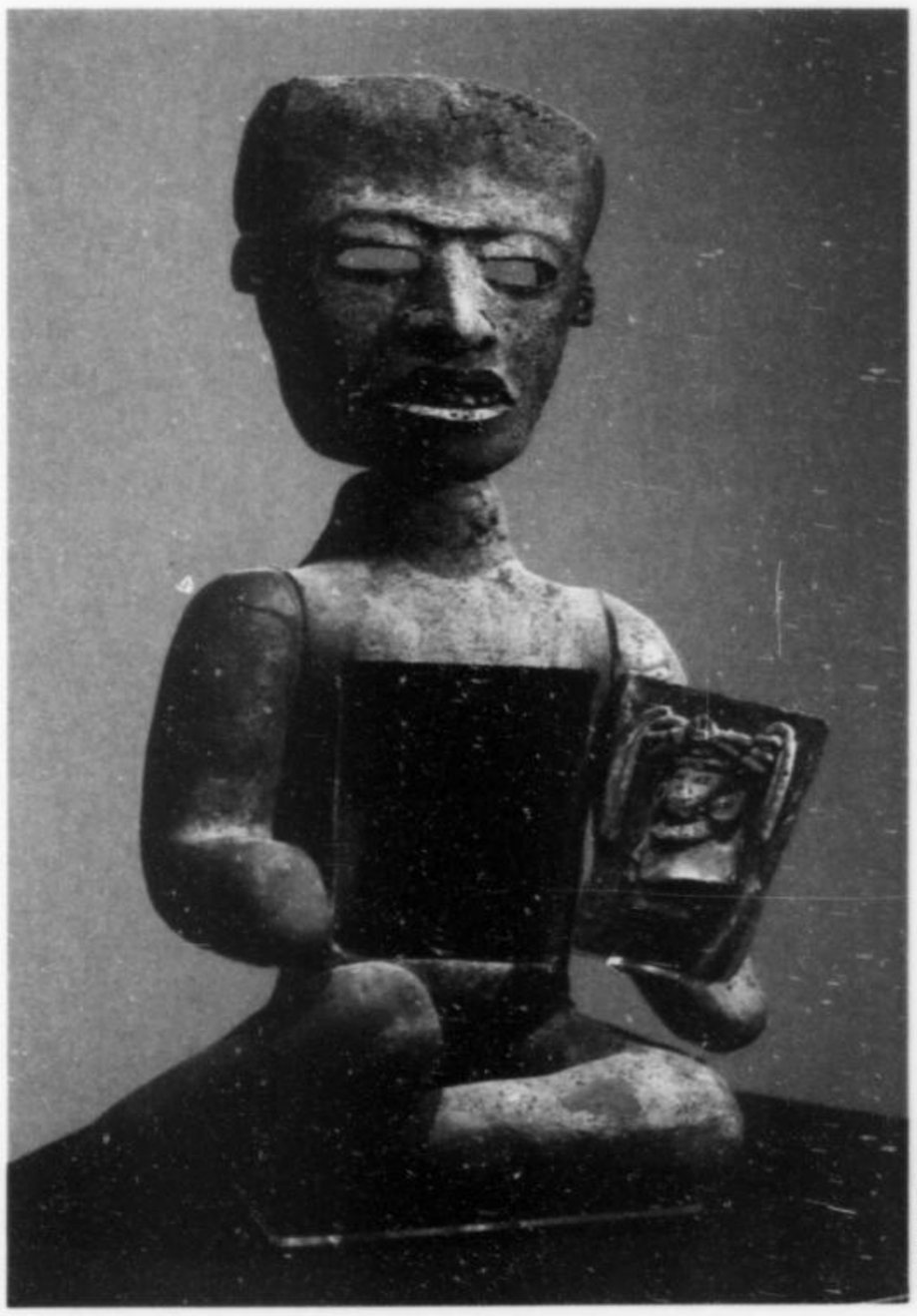
Since 1962, archaeological research has been co-ordinated by Mexico's Instituto Nacional de Antropologia e Historia (INAH). More systematic exploration of the site led to the discovery of the Palace of the Quetzal Bird-Butterfly and other edifices. In the early 1970s, a natural cave organized into rooms joined by tunnels was discovered beneath the Pyramid of the Sun. This was a ceremonial setting, but the symbolic function of the edifice, which played a central role in the religion of Teotihuacán, is still unknown. Perhaps it symbolized the mythical centre of creation.

In 1980 Mexico began a far-reaching excavation and consolidation campaign, the Teotihuacán Archaeological Project, in which 600 people worked for two years under the direction of Ruben Cabrera of the Mexican National Institute of History and Anthropology. The project, concentrated mainly on the south of the Avenue of the Dead, revealed vestiges of later strata than the Teotihuacán civilization.

Excavations confined to the Pyramid of the Plumed Serpent (1917, 1925, 1939 and 1982) led to the discovery of tombs containing skeletons and offerings—obsidian objects, figurines in hard stone and sculpted shells. In 1988-1989 the Quetzalcóatl Temple project, a joint venture involving Mexican and American archaeologists, explored previously unstudied parts of the citadel. Then in 1994-1995 strata subsequent to the Teotihuacán period were removed during a new Mexican campaign. About 200 tombs were discovered in the pyramid itself, at its exact centre, in graves under the floor and at the corners.

In 1973 René Millon of the University of Rochester (United States) began mapping the entire site as part of the Teotihuacán Mapping Project. In his opinion the Pyramid of the Moon may contain an inner structure, but the monument has not yet been decoded. ■ C. R.

Below, a ceramic statuette with an open niche in its chest containing a small idol in place of a heart (c. 500 A.D.).



© Dagli Orti, Paris

Adult education for tomorrow

by Christopher McIntosh

UNESCO IN ACTION

Samia Wadie Hannah began her working life at the age of five helping her father collect garbage in the streets of Cairo. She never went to school and remained unable to read until she enrolled in an adult literacy class run by the priest of her local Coptic church. Later she gained a primary school diploma by correspondence. She now works as a supervisor for an environmental association in Cairo.

A few years ago an immigrant from a Pacific rim nation came to Houston, Texas with almost no English and little understanding of American culture. He enrolled at San Jacinto College, a two-year community college where he learned the basics of English and acquired an understanding of life in the United States. He went on to take a series of degrees, culminating in a Ph D from the Massachusetts Institute of Technology. He is now a successful scientist.

Kerstin Herz-Habbert grew up in Montabaur, Germany, where her father was a heating mechanic. After leaving school she did an internship with a newspaper hoping to become a journalist. Failing to find a journalistic job, she trained as an office assistant in a public relations firm, where she was very unhappy. At the age of twenty-three she decided to go to university. Supported by her parents, various grants and a part-time job in the Post Office, she completed six years at the Universities of Heidelberg and Hamburg and emerged with an MA in German literature, sociology and pedagogy. She now plans to study for a doctorate in literature.

These three people experienced a profound change in their lives because of the educational opportunities offered to them as adults. Millions of people all over the world are at this moment engaged in some form of education, but millions more are denied that opportunity. Huge reserves of human potential remain locked away, unrealized. A new global effort is needed if this potential is to be released.

Against this backdrop, over 1,500 delegates from all over the world are gathering for UNESCO's Fifth International Conference on Adult Education (COFINTEA), which is being held from 14 to 18 July in Hamburg, Germany (see box). The conference will address a wide range of adult education issues, including the following.

Laid-back language learning in Hamburg (Germany)

© Gesche-M. Cordes, Hamburg

WORK AND EMPLOYMENT

The world of work is changing rapidly and dramatically. Technology is developing at ever-increasing speed, industry is continually seeking greater efficiency, global competition is intensifying, and secure jobs are becoming a rarity. The British sociologist Charles Handy believes that in a few years time firms in some industrialized countries will be cutting their work force by half, paying staff twice as much and obtaining three times the productivity. Wholesale clo-

A worldwide commitment to lifelong learning is needed to release huge reserves of unrealized human potential

© Jeremy Horner/Panos Pictures, London

© Paul Smith/Panos Pictures, London

"There is a real danger that the Internet will be an instrument for transferring the values, languages and cultural norms of the industrialized North." Left, a cybercafé in Bangalore (India).

Above, environmental education in Brazil's Green Line Ecological Zone, a conservation area on the coast near Salvador.

© Jeremy Hartley/Panos Pictures, London

© Rhodri Jones/Panos Pictures, London

An adult literacy class in Mauritania.

sures of departments and factories will continue, and more and more work will be contracted out to small, specialized companies. All of this will demand new solidarity as well as sound and flexible policies, so that adults can continue to develop their competence throughout their lives.

It is in this context that continuing education and training programmes are becoming so important at the work place. In 1990 the Rover group in Britain launched a massive educational programme costing £35 million pounds a year, offering employees not only job-related training but also grants to study whatever subject they wished, from poetry to guitar-playing. The outcome was that annual revenue per employee went up from £31,000 in 1989 to £122,000 in 1994—the result of a more motivated, flexible and creative work force.

Field technicians of the Food and Agriculture Organization of the United Nations (FAO) hold an educational workshop for farmers in Cochabamba (Bolivia).

LITERACY

Approximately one billion adults worldwide are unable to read and write. A recent survey revealed that even some of the world's richest nations have a high percentage of adults whose literacy is below the level of a primary school leaver: approximately 20 per cent in the United States, 16 per cent in Canada, 15 per cent in Germany and 10 per cent in the Netherlands. This means that many adults in these countries are unable to fill out correctly an application form ▶

The Fifth International Conference on Adult Education

"Adult learning: a key for the 21st century" is the motto of UNESCO's Fifth International Conference on Adult Education (COFINTEA), which is taking place from 14 to 18 July in Hamburg (Germany). The Conference, organized by UNESCO with a number of international partners, is continuing the work of four earlier UNESCO adult education conferences: Elsinore (Denmark, 1949), Montreal (Canada, 1960), Tokyo (Japan, 1972) and Paris (France, 1985).

A major part of the discussions at Hamburg will focus on the theme of democracy, i.e. making access to education more democratic and promoting democracy through education. This theme links with that of promoting a culture of peace and mutual understanding—something that is more necessary than ever in a world where nationalities and linguistic and ethnic communities are increasingly interpenetrating one another.

The most immediate outcome of the Conference will be two documents: a *Declaration on Adult Learning*, in the form of a broad policy manifesto; and an *Agenda for the Future*, containing a series of more detailed proposals. ■

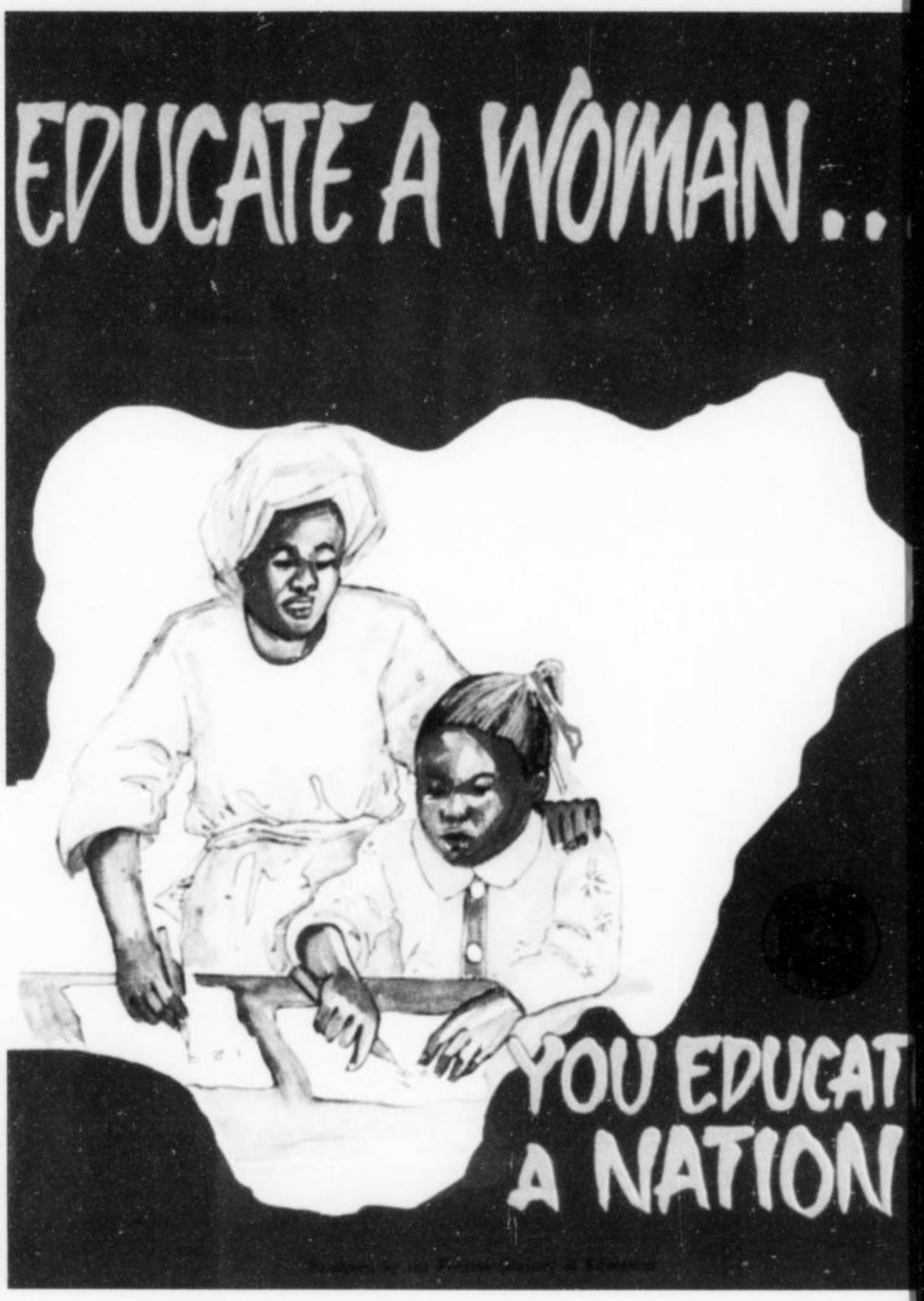
▶ for a job, understand a simple bar chart or read a bus timetable, let alone compete in an increasingly difficult labour market.

In the developing world the problem is even more acute. One developing country that has taken this message to heart is India, which is spending a massive 8 per cent of its education budget on adult literacy, reaching 50 million people every year.

THE ENVIRONMENT, MINORITIES AND GROUPS WITH SPECIAL NEEDS

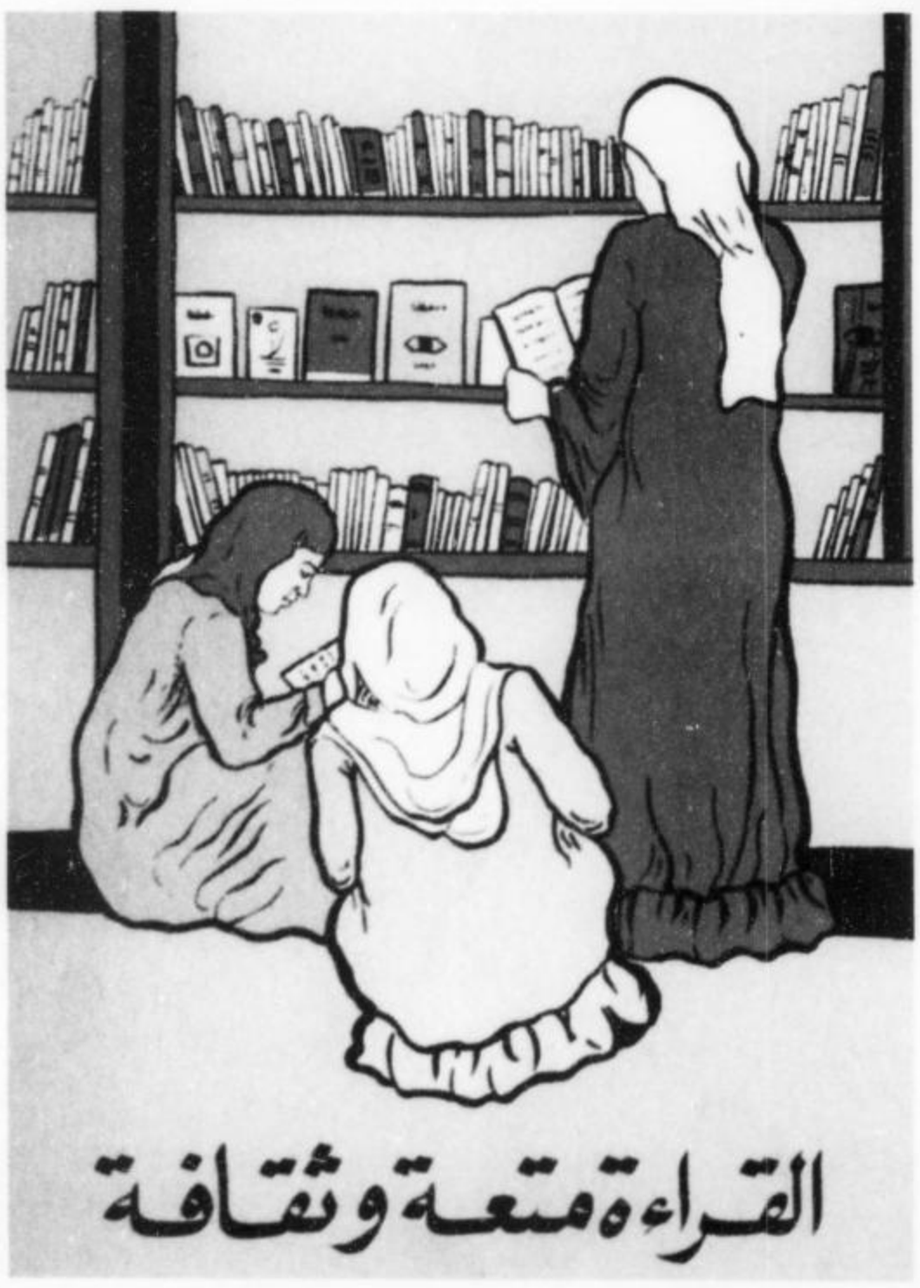
The protection of the environment demands the active participation of informed and empowered citizens world-wide. This in turn calls for raising people's awareness and knowledge—whether about solar energy, recycling or rain forest protection. Yet in spite of a number of inspiring exceptions, environmental education has remained until now a regrettably marginal field. In Germany, for example, only 1.5 per cent of adult education courses deal with this theme.

Right, a poster issued by the Federal Ministry of Education, Lagos (Nigeria) as part of a literacy campaign.



Ben Simmons © DIAF, Paris

"Reading means pleasure and culture", reads the slogan on a poster issued by the Egyptian Ministry of Education (below).



Ben Simmons © DIAF, Paris

Many groups and communities receive much less than their fair share of educational opportunities. This applies to women all over the world. Another category consists of the estimated 70 million migrants in the world today who have been forced to leave their homeland because of war, persecution or hardship. Migrant youth are often excluded from regular schools in their host countries and grow up into under-educated and therefore marginalized adults.

Another group with special educational needs consists of the millions of people in prisons and other correctional institutions all over the world. Between 25 per cent and 40 per cent of these have difficulty with reading, writing and basic numeracy, and most have no higher vocational or other advanced education.

DEMOCRACY AND A CULTURE OF PEACE

"In a community of many cultures the interchange between them is very important," says Justin Ellis, Under Secretary for Adult Education, Libraries and Culture in Namibia. "Often it is easier to do this in non-verbal ways, such as through music, dancing, theatre and crafts. In our programmes we try to combine education and culture."

At the same time it is necessary to question the nature and purpose of education itself. This

includes having respect for cultural and linguistic rights instead of using education to impose dominant cultures and languages on those who come from a different background.

MEDIA AND TECHNOLOGIES FOR EDUCATION

Radio and television have long been used in distance learning. Now videos, interactive compact discs and the Internet are proving to be immensely valuable educational tools. The Internet has also opened up vast possibilities for education, and its potential has only just begun to be exploited. With an Internet link it should eventually be possible for someone to take anything from a literacy course to a study programme in advanced engineering. Already there are courses where students link up via the Net to hold regular "virtual reality seminars" and to carry out joint study projects.

However, there are serious drawbacks to the Internet. For vast areas of the developing world access to it is either non-existent or limited, and where it exists it is often too costly for most citizens. On the other hand, if the Internet becomes more widely used, there is a real danger that it will be an instrument for transferring the values, languages and cultural norms of the industrialized North. Even with a full connection, it is difficult to use the Net systematically for educational purposes. Those who attempt to do so are often overwhelmed by the sheer chaotic multiplicity of information that surges back and forth over the information highway.

In the twenty-first century the public must learn to become active, critical and discriminating users of the media. In this way they will resist political and commercial manipulation and be able to use the media intelligently for educational purposes. ■

REFLECTIONS

Letters from Asia

by Denis Sinor

Diplomats and merchants used the written word to overcome the language barrier in central Asia long ago

To communicate by means of the written word, two conditions have to be fulfilled: the sender and the recipient of the communication must be familiar with the same language and the same script. In early and medieval Inner Asia circumstances did not favour the simultaneous existence of both conditions.

In the past, there were far more languages than there are today. This is a worldwide phenomenon, the reason for which lies in a steady increase in populations which brings closer to one another peoples once separated by great distances. In the process, the languages of the smaller peoples tend to disappear; their speakers are absorbed by a majority population using another tongue. There is reason to believe that in Eurasia alone in historical times hundreds of languages disappeared, many of them without leaving any written trace. Others have survived in documents now extremely difficult to decipher. At the beginning of this century in the relatively small area of what is today the Chinese province of Xinjiang, texts written in seventeen different languages were discovered. Most of these ceased to be used many centuries ago.

Yet in the past, though less than today, people of differing languages had to communicate, and the only way to do this was, for some of them at least, to have command of more than one language. While it has always been possible for individuals to acquire several languages through learning, in earlier epochs multilingualism was usually a by-product of a child's family circumstances. In Inner Asia and elsewhere such individuals often came to serve as interpreters or translators.

The function of interpreters is aural and oral: what they hear in one language, they transpose into another. The function of translators is similar, but they use visual and manual means. They read a text in one language and write it down in another. The need to communicate by vision—as opposed to audition—requires the simultaneous command of more than one language and, in many cases, more than one script. It was on competence in such skills that cross-cultural communications depended.

WRITING FOR A MULTILINGUAL READERSHIP

Few people were literate in the period and in the lands with which we are concerned, hence correspondence between them must have been sporadic and, as might be expected, very few specimens of writing have survived.

It often happened that several scripts were used within one linguistic community. Old Turkic, Uighur texts have survived in a number of scripts and it is by no means certain that even literate speakers within that same group could read all of them. Further complications arose when people using different languages and different scripts wished to communicate with each other.

It may happen that one sender wishes to communicate with a number of recipients. Before the invention of printing, texts destined for a wider public were often engraved in stelae or on mountainsides, to be seen and read by all. In Inner Asia such inscriptions were very often multilingual. The inscription of Karabalgasun in present-day Mongolia provides a good example. Made in the middle of the eighth century A.D. to glorify the deeds of an Uighur ruler, it uses three scripts and three languages. The Uighur text (an Old-Turkic dialect) was engraved in an original runiform script; the Sogdian version used the ▸

Letter from the Mongol Khan Güyük to King Béla IV of Hungary

"I, the Khan, envoy of the Heavenly King who gave me power over the world to exalt those who submit themselves and to subdue the adversaries, I wonder at you, king of Hungary, that, when I had already sent three times ambassadors to you; why did you not send back to me any of them. Nor did you send me your ambassadors or letters. I know that you are a rich and powerful king, that you have many soldiers under your command and that you rule alone a big kingdom. Therefore it may be difficult to submit yourself to me. However, it would be better for you to submit yourself spontaneously to me. I understand moreover that you keep under your protection the Cumans, my servants. I thus enjoin you not to keep them with you, and for their sake have me as an enemy; because it is easier for them to escape than for you. For they, without homes and on continuous move may perhaps evade, but you, who live in houses and have forts and cities, how shall you escape from my hands?" ■

▶ Sogdian script developed from Aramaic; and Chinese characters were used for the Chinese version. Texts written in six languages (Sanskrit, Tibetan, Mongol, Chinese, Uighur and Tangut) and six scripts were used in the Buddhist inscription of 1345 at the Chü-yung gate near Beijing.

There are good reasons why most of the still extant letters of Inner Asian origin were written by rulers to rulers. Though illiterate themselves, they had at their disposal scribes who could write on their behalf, and their writings had a fair chance of being preserved in the archives of the recipient.

The first problem that must have beset the recipient of any diplomatic letter must have been caused by the script in which it had been written. Thus the credentials presented to the Emperor Justin II by the Turkish ambassador Maniakh, who reached Byzantium in 568, were said to have been written in the "Scythian script" (a general Greek term used to designate peoples of the steppe). Unfortunately, we have no further information on this script.

On occasion there must have been difficulties in finding a translator. Such was the case in 1267 when Pope Clement IV could find no one to translate the Mongol letter sent to him by the il-khan Abagha, the Mongol ruler of Iran. It appears from the Pope's letter to Abagha that previous correspondence had been conducted in Latin, a reference which would suggest that Europeans, perhaps missionaries, were active in the il-khan's chancery.

THE TORTUOUS WAYS OF TRANSLATION

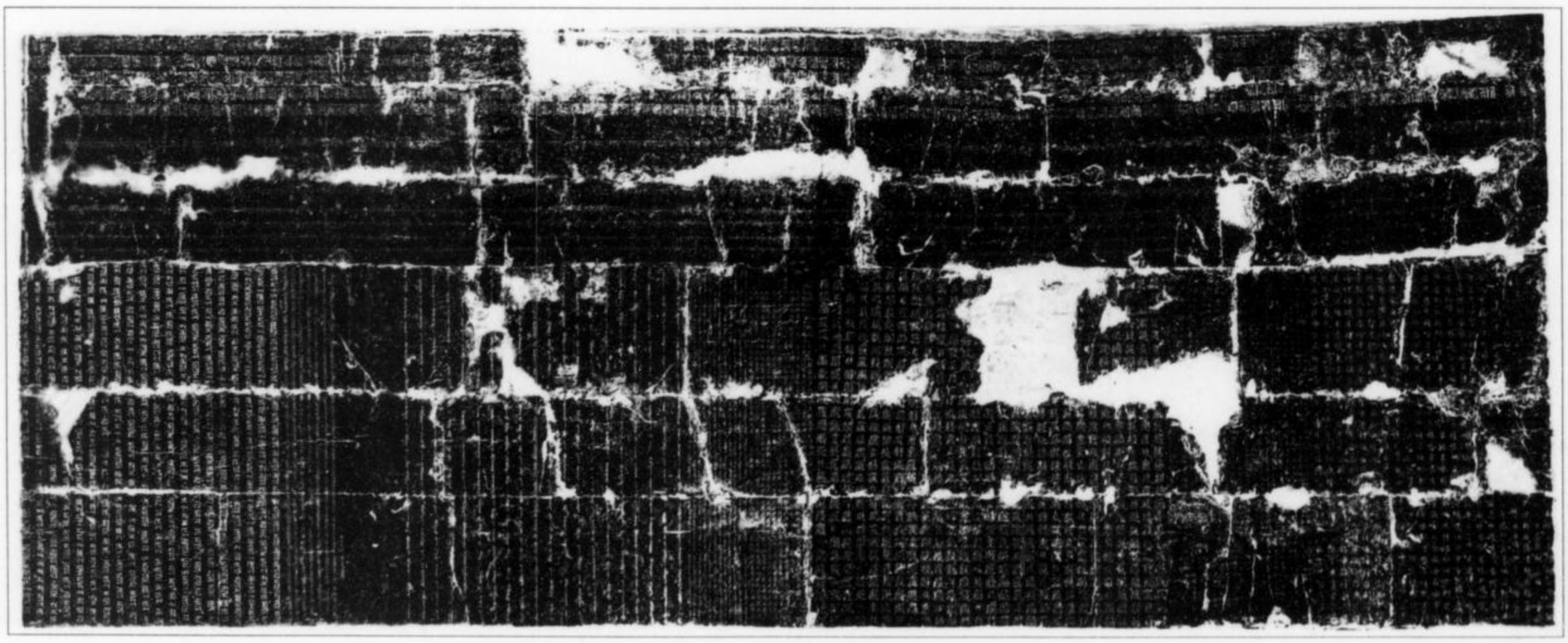
In the first half of the thirteenth century the Mongol empire expanded well into eastern Europe and it became necessary for those concerned to establish some relations with each other, to exchange some letters. The finest pieces of medieval diplomatic correspondence emanating from Inner Asia are the letters sent by the Mongol rulers to the Pope and to various western princes.

The earliest known example of such a correspondence is embedded in a Latin report written by a Dominican Friar called Julian in which he described the information he had gathered in eastern Europe about the Mongols. The letter, addressed to King Béla IV of Hungary, had been written by a Mongol ruler, probably the Great Khan Güyük, some time before Julian's return to Hungary in December 1237.

Only the Latin translation of the letter has survived. According to Julian: "The letter was written in pagan characters but in the Tartar [i.e. Mongol] tongue, so that the king [of Hungary] found many who could decipher it but none who could understand it. But we, as we crossed pagan Cumania, found someone who interpreted it for us."

Of course the Hungarians themselves used the Latin script, but they had recently offered asylum to the Cumans who spoke a Turkic lan-

The Gobi Desert (Mongolia).



© Bibliothèque Nationale, Paris

© Roland and Sabrina Michaud, Paris

guage, and it has been surmised that among them were people who recognized the script: probably that of the Turkic-speaking Uighurs. But being able to read a script is in itself not enough to understand its content; for this purpose an individual who was literate as well as knowing Mongolian had to be found. The letter (see box on opposite page) reads something like an ultimatum.

The laborious process of multiple translations is well illustrated in observations by the Franciscan Friar John of Plano Carpini, who was sent as an emissary to the Mongols by Pope Innocent IV in 1245. When the Great Khan Güyük was about to send a letter to the Pope, Plano Carpini was asked whether there were any people in the Pope's entourage who could read Russian, Persian or Mongol. The Friar suggested that the best plan would be for the Mongols to write in Mongol and to have the text translated, there and then, word for word, into Latin. The accuracy of this Latin translation was then carefully checked and the letter was taken to Rome, where, in the course of time, it was lost. Fortunately, a copy of the text is incorporated in the chronicle of Carpini's contemporary, the monk Salimbene. The notaries and scribes working in the Great Khan's court thought it wise, for variety's sake, to prepare a Persian translation of the Mongol text. It was discovered in 1920 in the papal archives, and provides us with a splendid example of the multilingual nature of the Mongol chancery.

The letter has a preamble, written in Uighur, clearly the administrative language if not of the Mongol court, at least of the Uighur scribes who manned it. This preamble was probably the standard formula with which letters by the Great Khans began. It reads: "By the strength of Eternal Heaven, powerful ruler of the great country and of the sea: our commandment." The preamble is followed by a red seal written in Mongol (in Uighur script) with a similarly worded injunction.

Güyük's letter was meant as an answer to one written by Pope Innocent IV and transmitted by Carpini himself. It constitutes an ultimatum to the Pope and other princes of the West who are enjoined to appear in person in the Mongol court, to pay homage to the Great Khan and to listen to his orders. Were they to disobey these orders, the Great Khan would view them as enemies. Güyük also categorically rejects the Pope's reprimands for Mongol atrocities committed in Hungary and elsewhere. Such acts, writes the Khan, were committed in retaliation against ▸

Six languages (Sanskrit, Tibetan, Mongolian, Chinese, Uighur and Tangut) were used in this Buddhist inscription carved in 1345 at the Chü yung gate near Beijing.

▸ these people for their arrogance and because they had murdered Mongol ambassadors. He explains and defends his past actions with the following reasoning. "From where the sun rises to where it goes down, all the lands belong to us. Were it not for the will of God, how could that have happened?"

In stark contrast with the tone and content of this letter is that written in Mongol and sent in 1305 by the Mongol il-khan of Persia Oljeitü to Philip IV the Fair, king of France. By that time old feuds were forgotten, and the hope of an alliance against the Egyptian Mameluks seemed desirable to both parties. The letter had two aims: to inform the king of France that the fratricidal struggle between the descendants of Chinggis khan had been satisfactorily settled and that the il-khan was ready to follow the friendly policies towards France initiated by his ancestors.

The likelihood of anyone's being able to read a Mongol letter in the French court was dim indeed, and Oljeitü acted wisely by choosing as one of the bearers of his message a man who probably spoke Mongol as well as French. This was the Italian Thomas Ugi of Siena and it may be assumed that it was he who, on the back of the letter, penned an Italian paraphrase of its content. (See box this page.)

Letter from Oljeitü, Mongol il-Khan of Persia, to Philip the Fair of France

"Our words. The ruler Oljeitü.

"To the ruler of France.

"How could it have escaped your attention that since ancient times the kings of France had friendly relations with our good great-grandfather, our good grandfather, our good father and our good elder brother? Although far away, you considered them near by and you sent them messages whether or not favourable, and you exchanged ambassadors and gifts of good will. At present when, by the grace of Heaven, I have occupied the great throne of the il-khans, I would not act contrary to the precepts and rules established by my good ancestors, nor would I depart from what had been agreed between you and them. Considering it sacred, I would not abandon what had been agreed upon. More than ever, it is my intention to be linked with you in friendship and to exchange ambassadors with you.

"As a result of calumnious utterances made by evil people we, elder and younger brothers, allowed our mutual affection to wane. But now, all of us, descendants of Chinggis khan, who for forty-five years had remonstrated against each other, have now reached an agreement. From the country of the Chinese where the sun rises, to the other end of the world, our nations are linked by postal stations. We agreed that we would act jointly against our enemies.

"We thought: how could we abandon the good relations that had existed between our good forebears and you? So we sent to you our two ambassadors, Mamalagh and Thomas.

"It has come to our knowledge that you, kings of the West, also live in peace. Verily, what is better than concord? As for those who would be hostile to either us or you, with the help of Heaven, we would act jointly against them.

"We wrote this letter in the year 704 of the Snake (= 1305 A.D.) in the first month of the summer, at the city of Aliwan." ■

LONG-DISTANCE MAIL

Among the very few private letters that have been preserved, pride of place is taken by the so-called "Ancient Letters" written in Sogdian, an east Iranian language no longer in use. These writings were discovered in 1907 by the explorer Sir Aurel Stein in a ruined watchtower located between Lou-lan and Tun-huang on the trade route from the West to China. These letters, commercial writings penned by Sogdian merchants to their principals, were probably lost or abandoned while being carried from east to west. Their exact date cannot be established but it seems certain that they were written not later than the early fourth century A.D.

One of them is particularly interesting, and because of its historical references and its moving, one might say, tragic content, it stands alone in the corpus of medieval Inner Asian letters. Written by a certain Nanai-vandak, a Sogdian merchant living at the eastern end of the great trade route, it was addressed to his principal in Samarkand, some 3,200 kilometres away.

"Sir," writes Nanai-vandak, "if I wrote you all the details of how China fared, it would be a story of debts and woe.... And, Sir, the last emperor [of China]—so they say—fled from Saragh [his capital city] because of the famine. And his fortified residence and fortified town were set on fire. The residence burnt down and the town was destroyed. So Saragh is no more!" ■

A nomad encampment. Miniature by the 15th-century Turco-Mongolian artist Siyah Kalem.

© Roland and Sabrina Michaud, Paris

Mstislav Rostropovich

To celebrate his seventieth birthday, in May 1997 Mstislav Rostropovich, the great Russian cellist and conductor, invited his musician friends from all over the world to join him at the *Rencontres Musicales* (Musical Encounters) at Evian in France. Among those who attended were the St. Petersburg Symphony Orchestra, Isaac Stern, Jean-Pierre Rampal, Itzhak Perlman, the Orchestra of the Nations and the Ballet of Lithuania. Isabelle Leymarie interviewed Rostropovich during the celebrations.

© Hug Delley, Paris

The magnificent beauty of music!

■ **Are your exuberance, your enthusiasm and your generosity innate or have you developed them over the years?**

Mstislav Rostropovich: Innate. I was born happy!

■ **How did your love for the cello originate?**

M. R.: Little by little. At the age of four I began to learn to play the piano, then three years later my father said to me: "You are going to play the cello." My father was a cellist himself so he probably wanted me to perpetuate the tradition. He realized that I was very gifted musically. I was already composing at the age of four.

■ **Do you still compose?**

M. R.: No.

■ **Is it difficult to play both the cello and the piano?**

M. R.: I don't play the piano any more. My wife won't let me.

■ **Why?**

M. R.: I accompanied her on the piano for thirty-five years. When she stopped singing, other famous singers asked me to accompany them. But my wife put her foot down. "You're already lucky that I allow you to conduct orchestras!"

■ **Russian women are very forceful!**

M. R.: Oh yes, very powerful. Very powerful. [Salvador] Dali's wife Gala, a Russian, had a very forceful character—just like my wife in fact. They were friends and got along very well. I remember one day my Galina said to Gala: "That blessed moustache of your husband's! Why don't you cut it off while he's asleep?" Gala replied: "Because he'd drop dead when he woke up and saw it gone!"

■ **Do you enjoy conducting an orchestra as much as playing?**

M. R.: Yes, the happiness and joy are just as intense. Perhaps even more extraordinary because the music I conduct is better than what I play myself. ▶

'I regard my interpretation of a work as a kind of improvisation. I put myself in the composer's place.'

▶ ■ **And yet you do not have the same physical, sensual contact with an instrument.**

M. R.: That's true, but when I conduct symphonies by Beethoven, Mahler or Shostakovich, I'm in heaven.

■ **Do an ear for music and musical tastes become more refined over the years?**

M. R.: Yes. Musical tastes develop, but gradually and imperceptibly. I recently heard a recording of the Dvorak concerto that I made as a young man. Today I don't like it.

■ **How do you approach a new musical work?**

M. R.: First of all by reading through the score without an instrument. I hear all the music in my head, the phrasing, the nuances, all the details. Of course, when I pick up my cello, changes may occur, but I always have a clear idea in my head of what I'm going to do.

■ **Improvisation has practically disappeared from the classical repertory. Do you miss creating your own music?**

M. R.: Don't forget that interpretation to some extent involves improvisation.

■ **And yet when Chopin or Liszt sat down at the piano they created impromptu music at the drop of a hat.**

M. R.: But they were composers of genius! In their day there were also pianists who were incapable of improvising even on two notes. I regard my interpretation of a work as a kind of improvisation. It's as though I myself were composing it. I put myself in the composer's place.

■ **So we're talking about a re-creation.**

M. R.: Exactly.

■ **What qualities are needed to play well?**

M. R.: First of all a tremendous love of music. This is the only thing that can overcome the pre-concert emotional stress, the nerves, the stage fright. If you don't love music, you feel naked on the stage and just want to run away.

■ **Despite your love of music, have you ever suffered from stage fright?**

M. R.: Yes, at a recital given by my wife in New York. I sat down at the piano without having been able to practise beforehand. I was terribly uncomfortable. Sitting there at the keyboard I thought: "There are lots of critics out there in the audience, waiting to pounce like a pack of wolves. They'd just love to chew me up and spit me out." I made mistakes right from the start and played the first two love songs terribly badly. Then I thought: "What the heck! I've already made some terrible mistakes, they can tear me to pieces if they want to, so now I might as well play for my own pleasure." Then I started to play really well.

■ **In any case, you don't make music for the critics, many of whom aren't musicians anyway! You play for the love of it, because it responds to an inner need.**

M. R.: That was the problem; I had been distracted. If you think of something else instead of concentrating fully on the music, you won't play well. That's what I was driving at. I forgot the pleasure I should have been feeling while I was playing and my performance was affected. I can only play well if I am totally possessed by my love of the music.

■ **At the concert yesterday evening, when you were playing Brahms's *Quartet for Piano and Strings opus 25* with Isaac Stern, Eugène Istomin and Yuri Bashmet, I was struck by your concentration. While your partners often exchanged glances or signalled discreetly to each other, you were completely absorbed by your cello and your score, although you heard everything.**

M. R.: Yes, my ears were particularly sharp yesterday.

■ **I felt that you were putting all your soul into the beauty of the sound and that your relationship with your instrument was one of love.**

M. R.: Ah! Love, love, tra la la la! *(Rostropovich starts singing).*

■ **A few years ago, you played Bach's suites for unaccompanied cello in the church of La Madeleine at Vézelay in France. How did you come to do that?**

M. R.: By chance. I had always thought that if I were to record Bach, it would have to be in a beautiful church. Not because it's religious music: for me the important thing was to play

'I can only play well if I am totally possessed by my love of the music.'

'When the orchestra plays the last chord, I slowly go down to Romeo and Juliet and join their hands.'

Bach in an empty room and in a place that would encourage concentration and spirituality. A lot goes on in an empty church. Subconsciously, I was looking for a church that would meet my criteria, and until then I hadn't found one. Then I visited the restaurant of a noted *chef*, Marc Meneau, in Vézelay. My wife and I had a feast. We were due to leave on the Monday morning, but Marc said to me: "You mustn't leave the area until you've seen this church I want to show you." I told him that I was in a hurry, that I didn't have a minute to spare. He insisted that I should see it that very day. When I entered the church of La Madeleine I crossed myself from the sheer joy of discovering it. And I began preparing to record there.

■ **Romanesque churches are magical. They are round, like Bach's music.**

M. R.: Yes, and what's more, the columns in this church are rhythmical.

■ **You are going to close these *Musical Encounters* in Evian by playing Prokofiev's *Romeo and Juliet* with the Ballet of Lithuania and the Orchestra of the Nations, which you will also conduct. What made you choose this work?**

M. R.: When I was a student at the Moscow Conservatory, I attended all the performances of *Romeo and Juliet* at the Bolshoi. I knew how to play all the music on the piano, from beginning to end. It's wonderful music, an absolutely fantastic ballet. I have dreamt of conducting it for years. But to do that I needed special choreography. I didn't want the dancers dictating the tempo to me with their feet. I wanted there to be a real give-and-take and I also wanted to set the rhythm. So Vladimir Wassiliev, who started at the Bolshoi, produced a new choreography specially for me.

It's exciting because the scenography is highly inventive: the orchestra is on stage, not in the pit, and so the music itself is the heart of all the action. The orchestra is placed so that I can conduct it while facing the audience. In front of the orchestra is a stage on which all the street activities go on. Above the orchestra is a kind of bridge on which Juliet's bedroom is placed, and on which all the inside scenes are set. It's an excellent idea.

In Wassiliev's latest production it's impossible to restrain one's tears. When Juliet is dying, she holds out her hands to Romeo, who is already dead, without being able to touch him. When the orchestra plays the last chord, I slowly go down to them and join their hands. It's wonderful! Wonderful! When I conduct the scene with Friar Laurence, when the two young lovers go to the church, the music is in four-four time. And so I make the arm movement for 4/4 time, from left to right and from up to down, identical to the sign of the cross. Romeo and Juliet come to me as if I were a priest, and I appear to be blessing them.

■ **So you become Rostro-pope-vich!**

M. R.: The production is full of original ideas and the score is admirable.

■ **In spite of your cosmopolitan existence, do you have a special affection for Russian music?**

M. R.: Yes, of course. Above all for Shostakovich because he was my great friend. I play his music with intense feeling.

■ **Is the musical scene in Russia still as lively as ever?**

M. R.: Yes, very much so. There are many young composers. There are older ones too, who are still relatively unknown, which is a pity because they are great musicians.

■ **Do you intend to record their works?**

M. R.: Yes, I've been thinking about it for a long time. For example, there is a woman named Sofia Bubaïdulina, who is composing a piece for me. She lives in Germany at present and she is making a name for herself in the West. In Paris, Radio France devoted a major festival to her. Galina Utsvolskaya, another woman composer, lives in Russia. She is immensely talented. She has a considerable reputation, especially in the Netherlands. The Dutch are wild about her.

■ **You are a citizen of the world and travel without a passport. How wonderful it must be to do away with frontiers like that! But where do you live most of the time?**

M. R.: In planes.

■ **Apart from music and your family, what are your other passions?**

M. R.: I seek beauty everywhere and in everything. The beauty of nature, like Lake Geneva down there beneath us. Magnificent! The beauty of women, magnificent! The beauty of music, magnificent! ■

AUTHORS

AKIKO SUEYOSHI is a Japanese author of children's books. Notable among her many publications are *Mama No Kiiroi Kozo* ("Mama's Little Yellow Elephant", 1987), which won the Noma Prize for Children's Literature, and *The King of the Earth and Tide* (1997).

EVANGELINE LEDI BARONGO, of Uganda, is a senior librarian at the Kampala Children's Library.

JULIA PROSALKOVA, a Russian specialist in children's literature, is a researcher at her country's State Library. She has written many articles and is currently preparing a history of children's literature during the Soviet era.

ELKE LIEBS, of Germany, is professor of German and Comparative Literature at the University of Potsdam (Germany). She has published many articles and books on topics in her field, including (with Helga Kraft) *Mütter, Töchter, Frauen* ("Mothers, Daughters, Women", Verlag Metzler, Stuttgart, 1993).

ALTEAU is the pen name of the Paris-based cartoonist Alain Smarrito. For several years he has worked with punk rock groups, in journalism for young people and in children's publishing.

CHARLES DOXUAN is a playwright, scriptwriter and student of ancient history. He is currently preparing a multimedia biography of the French baroque painter Jean Jouvenet.

PASCALE D'ERM is a French journalist.

YLLJET ALIÇKA, of Albania, is head of the Foreign Affairs department in his country's Ministry for Culture, Youth and Women.

FRANCE BEQUETTE is a Franco-American journalist specializing in environmental questions.

CÉCILE ROMANE is a Franco-British writer whose published works include a novel, *La Népalaise* (Orban/Plon, Paris, 1987) and a story, *Les Téméraires* (Flammarion, Paris, 1993).

CHRISTOPHER MCINTOSH, of the United Kingdom, is head of publications and information at the UNESCO Institute for Education in Hamburg (Germany) and Executive Editor of the *International Review of Education.*

DENIS SINOR, of the United States, is Professor Emeritus of Uralic and Altaic Studies at Indiana University (United States) and Vice-chairman of the UNESCO Commission for the preparation of a *History of the Civilizations of Central Asia.* His published works include *Studies in Medieval Inner Asia* (London, Variorum, 1997).

ISABELLE LEYMARIE, a Franco-American musicologist, is the author of *Du Tango au reggae, Musiques noires d'Amérique latine et des Caraïbes* ("From Tango to Reggae, Black Music of Latin America and the Caribbean", Flammarion, Paris, 1996) and *Musiques Caraïbes* ("Caribbean Music", Actes Sud, Arles, 1996).

LETTERS TO THE EDITOR

DIVERSITY AND COMPLEXITY

I am seventeen years old and have been a *Courier* subscriber for a year. I like the articles very much—especially since they often coincide with my own ideas. In a world full of cruelty and hypocrisy, your magazine shows us that all is not lost.

I know that this century's most important themes are diversity and complexity. I feel great respect for all the world's cultures, and I enjoy discovering their best features. In this respect I think I am very lucky since I live between two cultures: my parents were born in the Republic of Korea and I was born in Argentina. I have assimilated my parents' culture and that of my country. Your October 1996 issue ("Exiles") helped me understand that there are other people who live and feel as I do. On this subject, as on so many others, the *Courier* is a companion that is helping me to grow up.

Analia Kim
Buenos Aires (Argentina)

NEW PRIORITIES FOR PEACE

Your magazine contains much thought-provoking reading, and I was particularly interested by Federico Mayor's article in the November 1995 issue ("Peace, a new beginning").

Peace, which once depended on two empires, seems to have become everyody's business since the fall of communism in the former Soviet Union. In order to preserve it, we may need to define a new order of priorities and show new vigilance. In short, prevention and not cure should be the order of the day; we should cultivate the idea of peace within us.

The idea of peace is on the agenda and is making its way in people's minds. So much the better. But what can be done to combat the individualism and egocentricity of Western societies? What can be done to encourage a new spirit of sharing and fulfil this promise of peace?

Laurence Balague
Maisons-Alfort (France)

A CALL FOR DISARMAMENT

We have read a mass of documents produced by UNESCO and other United Nations bodies. These studies and reports are the outcome of enormous effort and put forward some magnificent ideas. After discussing them in depth, however, we started to have some doubts. All these fine words, spoken and written, have had no effect. The same problems are still with us, and new ones have even been added.

We have reached the following conclusion: *While diplomats work to maintain or restore peace, the arms industries are flourishing and delivering weapons to those who will one day ignite conflicts and massacre populations. The danger is now ubiquitous because international gangsters can get their hands on highly sophisticated and destructive weapons.*

THERE ARE TOO MANY UNSCRUPULOUS, COWARDLY AND GREEDY COUNTRIES. TO SALVE THEIR CONSCIENCE, THEY ENGAGE IN ACTIVITIES WITH CULTURAL AND HUMANITARIAN GOALS AND CREATE ORGANIZATIONS TO ACHIEVE THESE GOALS.

Nevertheless we still believe in the ideals defended by UNESCO. In order to make a modest contribution to specific action to promote disarmament and a thorough overhaul of our way of life, we have written a six-page document in which we set forth our ideas and proposals in the plainest possible terms. We offer it to anyone who may be interested.

On behalf of the members,
UNESCO Club of Slovenia,
Henrik Jereb
Piran (Slovenia)

NO PLACE FOR COLONIAL LANGUAGE

The May 1997 issue of the *UNESCO Courier*, ("Landscape with figures, the dialogue between people and places") is beautifully illustrated, and I especially enjoyed France Bequette's article, "Gardens of the Far East". But "Far East" in the title ? This reminds me of the old saw, "Far from *where*, and East of *what*?" Colonial language has no place in the atlas of the year 2000. I think that "East Asia" is the proper term.

Jacques Richardson
Paris (France)

READERS TO THE RESCUE

The cover of the November 1996 issue ("The market place, past and present") shows a painting entitled *Market Scene in Mexico* (1987). You invited readers to try to decipher the signature on the painting. It seems to me that what is written in the lower right-hand corner is "Nicolás de Jesús 87". The name has a strong autochthonous flavour, like the subject of the painting, which I think is magnificent in its composition, its light and its movement.

I have been a devoted reader of the *Courier* since 1976, and always find in it subjects for thought and discussion. For me and my friends and students, it is a source of information about ways of life all over the world.

Carmen Cadenas Mecias
Isla de la Juventud (Cuba)

I believe that the name of the painter of *Market Scene in Mexico* is clearly "Nicolás de Jesús".

I should like to take this opportunity to congratulate you on the excellent quality of your magazine.

Armando R. Cavallo Llanos
Havana (Cuba)

LIST OF SALES AND SUBSCRIPTION AGENTS

Subscriptions can be paid to the subscription agent in your country who will supply rates in local currency on request

ARGENTINA: Edilyr Srl, Librería Correo de la UNESCO, Tucumán 1685, 1050 Buenos Aires. Fax. (541) 371-8194.

AUSTRALIA: ISA Australia, PO Box 709, Toowong QLD 4066. Fax: (61-73) 371 5566.

AUSTRIA: Gerold & Co, Import & Export, Zeitschriften/Periodicals, Graben 31, A-1011Vienna.
Fax: (45222) 512 47 31 29.

BELGIUM: Monsieur Jean de Lannoy, 202 av du Roi, B-1060 Brussels. Fax: (32 2) 538 08 41.

BRAZIL: Fundacão Getulio Vargas, Editora Divisão de Vendas, Caixa Postal 62.591, 22257-970 Rio de Janeiro RJ. Fax: (021) 551-0948.

CANADA: Renouf Publishing Company Ltd, Central Distribution Centre, 1294 Algoma Road, Ottawa, Ont K1B 3W8.
Fax: (1-613) 741 5439.
Périodica Inc, 1155 Av Ducharme, Outremont, PQ H2V 1E2.
Fax: (1-514) 274 0201.

CHILE: Editorial Universitaria SA, Casilla Postal 10220, Correo Central, Santiago.
Fax: (56) 2 681 9091.

CHINA: China National Publications, Import & Export Corp., PO Box 88, 16 Gongti East Road, Beijing 100020.
Fax: (0086) 010 65063101.

CZECH REPUBLIC: Artia, Ve Smeckach 30, 111 27 Prague 1.

DENMARK: Munksgaard, Norre Sogade 35, PO Box 2148, DK-1016 Kobenhavn K.
Fax: (4533) 12 93 87.

FINLAND:
Akateeminen Kirjakauppa, PO Box 23, SF-00371 Helsinki. Fax: (358-0) 121 4450.
Suomalainen Kirjakauppa Oy, PO Box 2, SF-01641 Vantaa. Fax: (358-0) 852 7990.

GERMANY: German Commission for UNESCO, Colmantstr. 15, D-53115 Bonn.
Fax: (02 28) 63 69 12.
Uno Verlag, Dag Hammarskjöld Haus, Poppelsdorfer Allee 55, D-53115 Bonn.
Fax: (02 28) 21 74 92.

GREECE: Librairie Kauffmann SA, Mauvrokordatou 9, GR-106 78 Athens.
Fax: (01) 3833967.

GUATEMALA: Comisión Guatemalteca de Cooperación con la UNESCO, 3A Avenida 10 29, Zona 1, Apartado Postal 2630, Ciudad de Guatemala.

HONG KONG: Hong Kong Government Information Services Dept., 1 Battery Path Central, Hong Kong.

HUNGARY: Librotrade K F T, Periodical Import/K, POB 126, H-1656 Budapest.
Fax: (361) 256-87-27.

INDIA: Orient Longman Ltd (Subscriptions Account), Kamani Marg, Ballard Estate, Bombay 400 038.
Oxford Book & Stationery Co, Code No D 8208052, Scindia House, New Delhi 110 001.

ISRAEL: Literary Transactions Inc., C/O Steimatsky Ltd., PO Box 1444, Bnei Brak 51114. Fax: (972-3) 5281187.

ITALY: Licosa/Libreria Comm. Sansoni SPA, Via Duca di Calabria 1/1, I-50125 Florence.
Fax: (3955) 64-12-57.

JAPAN: Eastern Book Service Inc., Periodicals Account, 37 3 Hongo 3 Chome, Bunkyo Ku, Tokyo 113.
Fax: (813) 818-0864.

KOREA: Korean National Commission for UNESCO, CPO Box 64, Séoul 100-600.
Fax: (82-2) 568 7454.

LUXEMBURG: Messageries Paul Kraus, BP 2022, L-1020 Luxembourg.
Fax: (3524) 99888444.

MALTA: Sapienzas & Sons Ltd., PO Box 36, 26 Republic Street, Valletta CMR 01.
Fax: 246182.

MAURITIUS: Nalanda Co. Ltd., 30 Bourbon Street, Port Louis.

MOROCCO: Editions La Porte, Librairie aux Belles Images, 281 Bd Mohamed V, Rabat.
Fax: 706476.

MEXICO: Librería El Correo de la UNESCO SA, Col Roma, Guanajuato 72, Deleg Cuauhtémoc, 06700 Mexico DF. Fax: (525) 264-09-19.

NETHERLANDS: Tijdschriftcentrale Wijck B V, Int. Subs. Service, W Grachtstraat 1C, 6221 CT Maastricht. Fax: (043) 3250103.

NEW ZEALAND: GP Legislation Services, PO Box 12418, Thorndon, Wellington.
Fax: (64) 4 496 56 98.

NORWAY: NIC Info A/S, PO Box 6512, Etterstad, N-0606 Oslo. Fax: (4722) 681901.

PORTUGAL: Livraria Portugal (Dias & Andrade Lda), Rua do Carmo 70 74, 1200 Lisboa.
Fax: (3511) 3470264.

RUSSIA: Mezhdunarodnaja Kniga, Ul Dimitrova 39, Moscow 113095.

SOUTH AFRICA: International Subscription Services, PO Box 41095, Craighall, Johannesburg 2024.
Fax: (27 11) 880 62 48

SPAIN: Mundi Prensa Libros SA, Castelló 37, 28001 Madrid. Fax: 575-39-98.
Librería Al Andalús, Roldana 3 y 4, 41004 Sevilla. Fax: 422-53-38.
Ediciones Líber, Apartado 17, Ondárroa (Vizcaya).

SRI LANKA: Lake House Bookshop, 100 Chittampalam, Gardiner Mawatha, Colombo 2.
Fax: (941) 44 78 48.

SWEDEN: Wennergren Williams AB, PO Box 1305, S-171 25 Solna. Fax: (46 8) 27 00 71.

SWITZERLAND: Dynapresse Marketing SA, (ex-Naville SA), 38 av Vibert, CH-1227 Carouge.
Fax: (022) 308 08 59.
Karger Libri AG, Wissenschaftl. Buchhandlung, Petersgraben 31, CH-4009 Basel. Fax: (061) 306 12 34.
Edigroup SA, Case Postale 393, CH-1225 Chêne-Bourg. Fax: (022) 348 44 82.

THAILAND: Suksapan Panit, Mansion 9, Rajadamnern Avenue, Bangkok 2.
Fax: (66-2) 2811639.

TUNISIA: Société Tunisienne de Diffusion, 5 av de Carthage, Tunis.

UNITED KINGDOM: H.M. Stationery Office, Agency Sec. Publications Ctr, 51 Nine Elms Lane, London SW8 5DR. Fax: (4471) 873 84 63.

UNITED STATES: Bernan-Unipub, 4611-F Assembly Drive, Lanham MD 20706-4391.
Fax: (1 301) 459-0056.

URUGUAY: Ediciones Trecho SA, Periodicals Account, Maldonado 1090, Montevideo.
Fax: (5982)905983.

VENEZUELA: UNESCO/CRESALC, Edif. Asovincar, Av Los Chorros, Cruce C/C Acueducto, Altos de Sebucan, Caracas.
Fax: (58 2) 286 03 26.

SUBSCRIPTION FORM

PLEASE SEND THIS FORM WITH YOUR REMITTANCE, IN FRENCH FRANCS ONLY, MADE PAYABLE TO:

THE UNESCO COURIER Subscription Services, 31, rue François Bonvin 75732 Paris CEDEX 15 (France)

For payments in other currencies, please contact one of the subscription agents whose addresses are given on the back of this order form.

YES I wish to subscribe to **The Unesco Courier**

Language: ☐ English ☐ French ☐ Spanish

☐ **1 year: 211 French francs** instead of 264FF* (11 issues including 1 double issue)

☐ **2 years: 396 French francs** instead of 528FF* (22 issues including 2 double issues)

☐ **Binder: 72 FF** (for 11 issues including 1 double issue)

I enclose payment by:

☐ Bank cheque (except Eurocheque)

☐ Visa ☐ Mastercard ☐ Eurocard

No. |_|_|_|_|_|_|_|_|_|_|_|_|_|_|_|_| Expiry date:

Name First name

Address

Postal code City Country

YES I wish to take out a subscription to **The Unesco Courier** for a friend

Language: ☐ English ☐ French ☐ Spanish

☐ **1 year: 211 French francs** instead of 264FF* (11 issues including 1 double issue)

☐ **2 years: 396 French francs** instead of 528FF* (22 issues including 2 double issues)

☐ **Binder: 72 FF** (for 11 issues including 1 double issue)

Name First name

Address

Postal code City Country

(*) Total cover price

THE UNESCO COURIER AND **Nikon**

announce an

international photo competition

on the theme of

Peace in everyday life

THE THEME:

The theme of the competition, inspired by the Preamble to UNESCO's Constitution, is peace in the down-to-earth context of everyday life.

CONDITIONS OF ENTRY:

The competition is open to professional photographers in all parts of the world. Contestants are requested to constitute a portfolio of up to twenty black and white or colour prints of their work on the theme "Peace in everyday life", and send it in with a completed entry form. The portfolios must reach the *UNESCO Courier* offices by

15 July 1997.

THE JURY:

An international jury will meet in Paris and choose the winning entry from among 120 portfolios short-listed by a preselection committee. Short-listing and jury deliberations will take place at UNESCO Headquarters in Paris.

A "*UNESCO Courier*- Nikon Prize"
of

50,000 French francs

will be awarded to the winning entry. Prize-winning photos will be published in the *UNESCO Courier*.

For further information, contact:
"Peace in everyday life" competition
UNESCO Courier
31, rue François Bonvin, 75732 PARIS CEDEX 15, France
Tel.: (33) (0) 1 45 68 45 59
Fax: (33) (0) 1 45 68 57 45

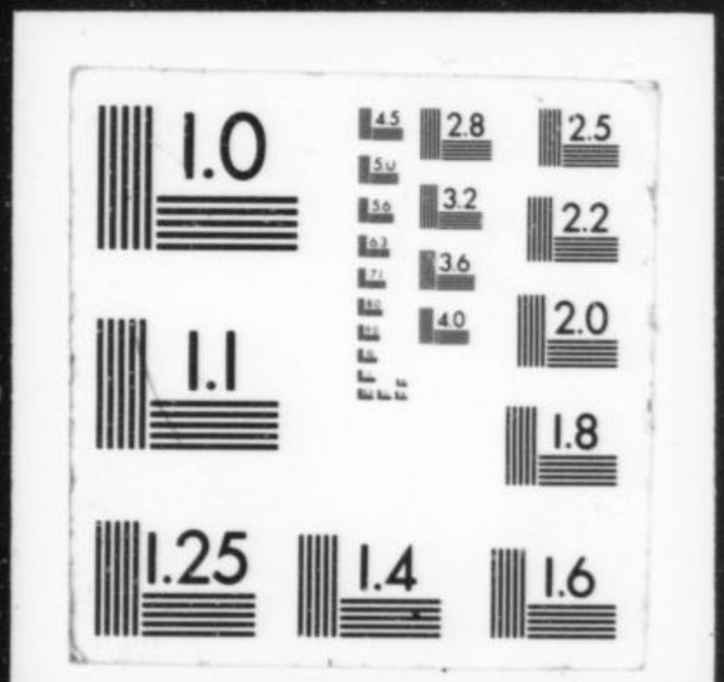
STOP PRESS:
THE DEADLINE FOR SUBMISSIONS HAS BEEN EXTENDED TO
15 SEPTEMBER 1997

IN THE NEXT ISSUE:

WORLD HERITAGE REPORT

INTERVIEW WITH YOUSSEF CHAHINE

ENVIRONMENT
NO-WASTE FARMING IN FIJI


1.0
4.5
2.8
2.5
5.0
5.6
3.2
2.2
6.3
3.6
4.0
2.0
1.1
1.8
1.25
1.4
1.6